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# THE LIFE-WORLD OF A BEGINNING TEACHER OF ART

by

Ⓒ David Monro Hawke

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND
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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "The Life-World of a Beginning Teacher of Art" submitted by David Monro Hawke in partial fulfilment of the requirements for the degree of Doctor of Philosophy in Secondary Education.

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# ABSTRACT

The period in which a beginning teacher is initiated into teaching is marked by important changes in relationships to others, status and activities. Although many transitional problems appear common to all neophyte teachers, the situation into which a beginning teacher of art is placed has unique features which became the focus of the problem investigated in this study. The main thrust of this research was to discover relationships among phenomena which occurred during the induction of a beginning art teacher.

As the situations which envelop beginning teachers are deeply imbedded in the social fabric of the school, which in turn is revealed in interaction with conceptions brought to the situation by the beginning teacher, ethnographic methods of research were seen to be the most appropriate means to reveal the problems of art teacher induction. A series of theoretical constructs was drawn from the literature to establish indicators of what the data might reveal. These constructs were then discussed in light of the data collected and reformulated as propositions.

One male beginning art teacher was selected as the focus for the research and the process of his induction into teaching was followed from the time he was offered a contract to teach, to the end of the first semester of his first year. His thoughts, collected during the period that led up to the first day of teaching, helped identify conceptions held by him before these became entrammelled with those of the

institution. The data which were collected over the seven month period were assembled to create categories representing the life-world of the informant(s).

Eighteen propositions were formulated from the data. Of these, five were pertinent to the situation of the beginning teacher, seven were specific to the beginning teacher of art and the balance of six dealt with relationships that exist between administrators and art teaching neophytes.

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My wonderful wife, Yvonne, who continued to support a mostly absent and preoccupied husband, more than tasks of being mother of two energetic boys should permit, found time to transcribe "never-ending" field notes. The degree associated with this dissertation is as much Yvonne's, Scott's and Peter's as it is mine.

In the final months, if it were not also for Joyce Boorman's "ugh's" and Sue Duxbury's efficient typing I may never have got chapter III untangled, or met the very close deadlines.

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# CHAPTER I

# THE PROBLEM

## Introduction

### Introduction and background to the problem

The period of transition from student teacher to experienced teacher is one in which many important changes regarding relationships to others, status, activities and procedures take place. The first year of teaching is a traumatic and painful period for many teachers, one of which pre-service institutions and educational authorities have become increasingly aware.[1] Even though growing awareness to the need for assistance of beginning teachers does exist, evidence suggests that the first year of teaching is becoming a relatively more difficult situation to cope with. Shifting values in society, including less deferential attitudes toward authority, establish schools as a focus of conflict and stress (Hannam et al., 1976), to which first year teachers are particularly vulnerable.

Many schools and educational authorities treat the neophyte as if he were a fully experienced teacher, imposing on him difficult and large classes which have been discarded by experienced staff, at a time when he is least able to cope. Relationships with administrators, fellow teachers, and students can provide a source of assistance for the beginning teacher, but in most cases are a source of dissonance as the values and anticipations carried from the university are not consonant with those held in the established fabric of the school.

---

[1] Research on the problems associated with beginning teachers, pre-service education and inservice programs for teacher induction have been drawn from Australia, Canada, Great Britain and the United States of America.

Beginning teachers of art face problems peculiar to their subject area caused by conceptions held by those around them of the value of art and its relationship to education. Conceptions fellow teachers and administrators bring from their own school experience, and those which students develop from their preceding teacher of art, establish resistance to change which may run counter to what the beginning teacher considers worthwhile endeavour. Manifestations of the low esteem in which art may be held by administrators can appear in the forms of inadequate facilities, supplies and budgeting. Large classes from which the more able students have been streamed out and uncompromising timetable scheduling create problems which can make the position of a beginning teacher untenable.

One of the most important issues, unfortunately neglected in pre-service education is the inadequate attention given to the structural features of the school and the socializing pressure of those who assume roles within it (Eisner, 1972). The contradiction which often exists between what is taught at university and what exists in schools is particularly dissonant for the beginning teacher.

> All too often, however, the school in which the young teacher teaches is in all important ways a replica of the schools he attended as a child.

> The institution in which the teacher works might not support the use of skills or view of teaching that was nurtured in the university. Thus it might be extremely difficult for the young teacher to perform a role that he has been led to believe is an appropriate one for a teacher. (Eisner, 1972: 14)

For the beginning teacher, the problems of social transition intertwined with value conflicts, socializing pressures and the situational concerns of teaching are such that they are best studied in the context in which they occur. Research on the beginning teacher and the situation which envelops him is an appropriate vehicle to discover the needs of the neophyte, as well as to identify the conditions which militate against his effectiveness.

## Relevance of ethnographic methodology used in this study

### Rationale for ethnography in educational research

Ethnographic methods of research are part of the qualitative research tradition developed by anthropologists and sociologists. Such descriptive methods of research are suitable for collecting certain kinds of data about human behaviour which are impossible to obtain by more quantitative methods. The rationale underpinning this methodology is drawn from two separate hypotheses which combine to give a basis for qualitative research. These hypotheses are:

1. the naturalistic-ecological hypothesis, and
2. the qualitative-phenomenological hypothesis.

(Wilson, 1977: 247)

The naturalistic-ecological hypothesis is founded partly on the notion that human behaviour is significantly influenced by the setting(s) in which it occurs. Consequently it is imperative to observe any psychological phenomena in the natural setting, as this natural setting generates behaviour which will not occur in laboratory situations. In addition, traditions, roles, values and norms that are an integral part of the life of organizations which influence the behaviour of the participants should similarly be accepted as part of any phenomenon or behaviour being investigated.

North American research of a positivist nature may be accommodated within the naturalistic-ecological pattern, since most of it has been conducted in school settings. However, the second of the two hypotheses described by Wilson, is sharply at variance with the premises of quantitative research.

The philosophy of the qualitative-phenomenological hypothesis posits that the imposition of a priori limitations on the data restricts the researcher from discovering the perspectives that the subjects of the investigation hold. The assertion is made "that the social scientist cannot understand human behaviour without understanding the framework within which the subjects interpret their thoughts, feelings and actions" (Wilson, 1977: 249).

The quantitative methodological position, which involves prior specification of hypotheses and their associated procedures, is considered inadequate when the perspectives of the participants' personal knowledge are to be taken into account as the focus of data collection. Consequently, the main thrust of ethnographic research is to describe as accurately as possible the "culture" of the subject(s) of the study. Spradley and McCurdy (1972) define "culture" as the "knowledge people use to generate and interpret social behavior" (p. 8). To reveal aspects of culture, ethnographic techniques must be extensive and interpretive, operating within the complexity of the structure of the subject's knowledge and subsequent behaviours.

Magoon (1977) asserts that the subjects must, at a minimum, be considered "knowing beings", and that as a result, the knowledge or culture they possess has vitally important consequences for the interpretation of their behaviour and their actions. In addition, the complex set of referents and meanings of this knowledge must be accepted as an integral part of the ethnographic research. A second assumption made by Magoon is that the locus of control of behaviour resides primarily within the informants themselves, and although much behaviour is controlled by social norms the important implication is that most behaviour is purposive and therefore capable of situational variability.

> In other words, much important complex behavior like teaching and learning might best be understood as being constructed purposively by the subjects (both teachers and pupils) themselves, and cannot adequately be studied without accounting for meaning and purposes.
> (Magoon, 1977: 652)

From the rationale for ethnographic research the most obvious issues to emerge are the absence of a priori specification of hypotheses and the seeking and utilization of the personal knowledge of informants to establish a less ethnocentric description and synthesis of a particular culture or life-world. Such research methodology was seen as most appropriate for the present study because of the very nature of the problem investigated.

## Statement of the nature of the problem

The beginning teacher makes a rapid transition from the role of student to the role of teacher. Such transition is likely to involve changes in expectations and attitudes as the neophyte moves toward either assimilation or rejection of the "real world" of teaching.

The literature suggests there are many constitutive elements involved in the transitional process which may emerge as either problematic or supportive situations influencing teacher effectiveness. First, beginning teachers bring to their initial appointment certain expectations of what they consider is an appropriate role for a teacher to perform. These expectations have been formed during their own twelve years of schooling and the years of art teacher education at university. If the expectations held by the beginning teacher are not compatible with those of particular colleagues, or with those held by the school generally, a discordant situation exists. Second, if such situations do arise, the conforming socializing pressure of students, colleagues, administrators, parents and community can be brought to bear on the novice teacher. The size and nature of classes, the facilities in which instruction occurs, the supporting budget for the art program and student/teacher relationships can all conflict with the expectations of the new teacher. Finally, to cope with changing expectations, the beginning teacher must seek from those who bring pressure to bear (the employing authority, peers similarly situated or the university in which the held expectations were nurtured), ways in which the problems of assimilation may be faced.

The purpose of this study was to shed light upon the manner in which the many divergent aspects of teacher enculturation manifested themselves in one particular situation. The problem as initially conceived, was to determine the extent to which preconceptions about the process of assimilation of the neophyte teacher into the school seemed valid, based on the experience of one teacher. Specifically, peculiarities of the teaching of art in a beginning teacher situation were studied by attending to the career of one young male probationer through the period from two months before school began to the end of the first semester of his first year.

## The Research Design

### The design of ethnographic research

Although assumptions were not made about the predicted outcomes of the research, previous research and experience helped establish a framework for the conduct of the study. It is involvement with the literature and experiences in the schools which allows what Smith (1978) refers to as "the intuitive feel for the problem" to evolve from the researcher.

As the ethnographic researcher is aware of the "culture" he wishes to investigate, yet not prepared to restrict the study to positivistic predetermination, the appropriateness of Malinowski's (1922) distinction between "foreshadowed problems" and "preconceived solutions" becomes evident.

> Good training in theory, and acquaintance with its latest results, is not identical with being burdened with "preconceived ideas". If a man sets out on an expedition, determined to prove certain hypotheses, if he is unable to change his views constantly and casting them off ungrudgingly under the pressure of evidence, needless to say his work will be worthless. But the more problems he brings with him into the field, the more he is in the habit of moulding his theories according to facts and of seeing facts in their bearing upon theory, the better he is equipped for the work. Preconceived ideas are pernicious in any scientific work, but foreshadowed problems are the main endowment of a scientific thinker, and these problems are first revealed to the observer by his theoretical studies. (Malinowski, 1922: 8)

Wolcott (1975) feels that approaching research with Malinowski's notion of "foreshadowed problems" allows the researcher to be free to "discover what the problem is, rather than (be) obliged to pursue inquiry into a predetermined problem that may in fact exist only in the mind of the investigator" (p. 113). As a result, the substantive issues of a specific educational "scene" that were tentatively identified before the research began only emerge as the data is collected.

Ethnographic methods for an educational setting

The data collected in ethnographic research become significant as the researcher becomes more familiar and entrenched in the setting. Wolcott (1975) emphasizes the notion that the ethnographer is the "main instrument" of the research with the result that it is the adequacy of the researcher's involvement and recognition of cultural structures which determines the value of the research. In becoming familiar with the participant's personal knowledge framework, the researcher must take care not to lose sight of his position as researcher, for in doing that he would lose his stance of researcher objectivity. The researcher must maintain a balanced position between the polarizations of ethnocentric observer and completely identified participant.

> The researcher must develop a dynamic tension between the subjective role of the participant and the role of observer so he is neither one entirely. (Wilson, 1977: 250)

Once in the field, the researcher must strive to establish non-threatening relationships with those around him and attempt to assume a neutral position with no special alliances to any one faction in the field. Bogdan and Taylor (1975) suggest that:

> Researchers remain relatively passive throughout the course of the field work, but especially during the first days in the field. Observers who dive into the field are unlikely to establish the kinds of relationships conducive to free and easy data collection ... they have to be exposed to their subjects so that the subjects can become familiar with them, develop trust in them, and feel at ease in their presences. A good rule to follow in the initial stage of the fieldwork is not to challenge the behavior or statements of the subjects or to ask questions that are likely to put them on the defensive. (1975: 41) (emphasis in original)

Not only should the researcher be sensitive within the field of research, he should be wary of being cast into situations which affect his data collection. Many institutions such as schools have set procedures for other regular visitors and automatically expect the researcher to fulfil these obligations. Researchers should not allow subjects to define their position, force them into role relationships, modes of dress or patterns of behaviour which are not conducive to the collection of data. The subjects should not control who or what is observed nor when it is observed. It is important that the researcher select his own times and places to observe (Bogdan et al., 1975). Similarly, perhaps the most difficult role to establish in a school is that which is perceived by the students. This sub-group in particular should be aware that the researcher is as much a non-teacher as a non-pupil.

## The researcher as an integral component of the research

Wolcott (1975) has promoted the notion that the researcher is the "main instrument" in ethnographic research, which charges him with the obligation of deciding in which direction the research should be pursued. Such dynamic involvement in the process of data collection has been defined by Malinowski (1922) as essential so that the researcher is able "to change his views constantly" in pursuit of the culture being investigated.

Eisner's (1979) notion of "connoisseurship" and Wilson's (1977) concept of "synthesis" also establish the researcher as being a dominant and identifiable part of ethnographic research. By contrast, researcher presence is consciously avoided in experimental research design. Consequently, when it was considered pertinent, the reactions to, and descriptions of phenomena by the researcher have been presented in the first person, so that a clearer distinction may be made from that of informant attitudes.

## The social posture assumed by the researcher throughout the course of the field research

As a location for an intensive study, the social institution of the school did not represent a threatening or overly sensitive situation for me as researcher. Twelve years of experience as a student as well as a similar period in diverse teaching situations had furnished me with the confidence to be both unobtrusive and non-threatened within its confines. That same background could have caused an easy assuming of the role of "teacher" when the intention was to be "non-teacher", but events early in the collection of data revealed the concern to be unfounded.

The decision was made before the study began for me not to assume any false or secretive role but to declare my status openly. The staff of the school were aware of the research relationship between myself and the informant, but the students were only made aware that the researcher was "from the university". Later events revealed that the students automatically assumed that the researcher possessed less-than-teacher status, such as a student-teacher, and as a result, I posed no real disciplinary threat to them.

## Collection of data

Based on the assumptions of the qualitative-phenomenological hypothesis, human actions have more meaning than just the concrete facts of who, what, where and when, observable by an outsider. It is this meaning that the ethnographer strives to uncover. Similarly, the ethnographer must make sure that the facts are interpreted within the context in which they were gathered by systematically empathizing with the participant.

To gain the "synthesis" proposed by Wilson this study enacted Pohland's notion of the "multi-method, multi-person, multi-situation, multi-variable" nature of participation observation. This was done by utilizing the traditional methods of participant observation such as direct observation, structured and/or unstructured interviews and the collection of personal documents. By using multi-dimensional methods the researcher was allowed to establish a convergence of data which defined the informant's reality. The life-world of the principal informant was reconstructed through the convergence of the internal, or personal knowledge framework, with other sources of knowledge of the same phenomena which were external to him. This knowledge was then sorted into self-defined "elicitation frames" to represent the "psychological reality" of some aspect, or aspects, of the informant's life-world.

There were several ways in which bias, including ethnocentrism, were consciously minimized. First, the avoidance, by the researcher, of developing preconceived problems and the subsequent development of informant categories eliminated any imposed ethnocentric structure. Second, the researcher tried to be conscious of the semantics involved in the recording and classification of data where personal biases might appear. Hence, objectivity entailed an ability to state the characteristics of objects and events and not evaluate, interpret or prejudge them without identifying such subjectivity. Finally the researcher attempted to enact an exhaustive data treatment where interactions were presented, as far as possible, within the context of the dialogue from which they were drawn (Mehan, 1978),[2] and to use as many sources of data collection as possible. Multiple perspectives of data collection lessen the tendency to personally bias data (Pohland, 1972).

---

[2] Mehan (1978) insists that an exhaustive data treatment is a necessary check against a researcher selecting and recording only that evidence which will support an associated hypothesis. Such selective support of the researcher's claims has a self-validating quality.

> By systematically seeking to understand actions from the different perspectives of various groups of participants, the researcher avoids getting caught in any one outlook. He is able to view behavior simultaneously from all perspectives. These tensions of point of view - between outsider and insider and between groups of insiders - keep the careful researcher from lapsing into subjectivity. (Wilson, 1977: 259)

Interpretation of data

The analysis of data was not a process which began entirely after data collection had been completed. Within ethnographic research, data interpretation is an ongoing process, from which Smith (1978) has identified a variety of intellectual operations discriminable while researchers are in the field observing, informally talking and listening, and collecting and reading documents. First, Immersion in concrete perceptual images, which, by complete involvement in the day-to-day setting produces a wealth of particulars of the "people, situations, events, occasions and so on".

> The potency of this overwhelming flood of unorganized data to disturb one's cognitive map of structures, hypotheses, and point of view cannot be overestimated. One sits in wide-eyed and "innocent" wonder and tries to capture, as much as possible, in the field notes and summary observations and interpretations the drama going on (p. 333).

Second, The interpretive aside, which from the ongoing events, ideas, associations and insights seems to "pop out" of the process of observation. These asides are noted at the time of impression and can be extremely useful in later analysis. Finally, Conscious searching is an active searching for order, patterns or broad themes "which seem to break the phenomenon into large chunks or domains" (Smith, 1978: 333). The conscious search for meaning and/or categories occurs concomitantly with data collection.

Glaser and Strauss (1967) state that the collection of data is "controlled" by the emerging theory, and title the process, "theoretical sampling".

> Theoretical sampling is the process of data collection for generating theory whereby the analyst jointly collects, codes and analyzes his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges. (Glaser and Strauss, 1967: 45)

A process for the coding and subsequent analyzing of data has been offered by McCall (1969) which is an "appropriate approach to the problem of constructs and indicators" (p. 237). This approach is in the form of "propositions"[3] of which there are three types:

1. Propositions discovered after the conclusion of data collection. These propositions are discovered at a time when it is effectively too late to carry out any further data collection and are not central to the researcher's conclusions.

2. "Mine-run" propositions discovered while in the field. These would constitute the bulk of the researcher's interesting propositions significant to the study, but not

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[3] McCall states that although the participant-observer begins his work without a well defined structure and with poorly specified concepts of what may be important, he attempts to make theoretical sense of the data as they accumulate. These interpretive attempts "are typically tentative formulations of theoretical categories, or more often, propositions" (p. 233).

so critical as to justify the further application of more rigorous procedures.

3. Central propositions. These are the key propositions of the study which will usually emerge long before the conclusion of the data collection (McCall, 1969).

Conclusion

The utilization of Smith's (1978) techniques for handling and processing data, in conjunction with McCall's (1969) concepts of forming propositions from those constructs and indicators drawn from the data, were seen as both applicable and appropriate to the present research. Wherever possible, extended interactions collected as data were included in the body of the study. Such lengthy inclusions not only help create the context in which data were collected, but give credence to Mehan's (1978) notion of exhaustive data treatment. Such methodological procedures were considered consonant with the nature of the data being sought and the length of time over which it was collected.

## Concerns of a beginning teacher

### Social transition from student to teacher

The period of transition from "child-pupil" to "adult-teacher" is one in which important changes regarding relationships to others and the concomitant social status take place. It is a period when the subordinate position of pupil, normally dependent on others, is changed to the superordinate position of teacher from whom others expect direction for the planning of pupils' work, and the socializing of pupils into their dependent roles in the school. This may be likened to other processes of socialization such as marriage which are characterized by a sequence of separation, transition and incorporation. The beginning teacher must leave behind membership of a student body in the way a bridegroom foregoes membership of his unmarried peer group. He is initiated into teaching (though without the ceremony that accompanies marriage), and then is expected to continue to interact with the members of that same society (school), but with changed status (Eddy, 1969).

With the completion of his formal education the ex-student is thrust into the work situation immediately. In acknowledging the abruptness of the change from student to teacher and looking at practice related skills gained in pre-service education, Dreeben (1970) says that practice teaching, as opposed to the broad orientation of the whole job of teaching, does not "adequately bridge the gap between job requirements and undergraduate preparation" (p. 144).

The period of transition occurs when the person about to embark on his career is neither at one stage nor the other and the attempt must be made to develop social responsibilities requisite for his approaching new status. In this transitory phase newly-qualified teachers may still identify themselves as students. Fuller and Bown (1975) suggest that "they identify realistically with pupils, but with teachers only in fantasy". Despite courses in education which may have reflected the realities of teaching, the transitional neophytes have yet to experience and accept the complete teaching role. Lacey (1977) identifies this as the "honeymoon period", which as the name suggests is a period of euphoria and heightened awareness, and which apart from the tension of transition, is one of participation in novel and exciting experiences.

The incorporation of the individual into his new role concludes the period of social transition. He once again begins to interact with the members of his society, but in a new position, with new status and with new responsibilities. The newly attained status of the beginning teacher is one constituted from a mixture of the known and the unknown.

The tension of the new status is heightened for the beginning teacher, unlike people beginning other professions, because of the many years of membership already experienced within the school environment, albeit in a different role:

> The beginning teacher, on the other hand, thinks he knows what he is getting into. He is no stranger to the school: he has been there before. (Ryan, 1970: 171)

The school routines are no secret to him, he understands the school's subcultures, the ceremonies and rituals, and yet the first year of teaching is traumatic. Evans (1976) reasons that as the roles are now changed the new situation is "startling". From what appeared to be a confident knowledge of the new situation emerges bewilderment, disillusionment, anxiety and fear of the enormity of the responsibility for a class of children. Not only is the situation one of new-found anxiety, but it is suffered in relative isolation from colleagues (Morant, 1974).

The professional socialization of teachers differs significantly from other professions. Howsam et al. (1976), Horowitz (1974) and Dreeben (1970) have contrasted this to the medical profession where prospective practitioners have had only limited contact with their clients before their formal pre-service education. The expanding contacts with their clients are made gradually, over a long period of time, in conditions strictly controlled by the application of skills learned in training. The formal socialization process of the physician is much more extensive than that for the teacher, since in internship, or residency, the medical profession makes much greater use of practice based on specific areas of expertise. (Howsam et al., 1976) Notwithstanding that other pre-service institutions lean more heavily toward the attainment of a codified body of knowledge, the most obvious difference between teaching and the other professions is in the merging of theory with practice:

> Medicine, law, and architecture ... create abrupt transitions between college and graduate school, but prolong and blur the transition between training and full occupational engagement. Schools of education ease their students in; other training schools ease them out. Second, the beginning teacher undertakes employment without command of a viable technology and without close contact with and support by peers similarly situated. (Dreeben, 1970: 144) (emphasis added)

## Establishment of the role of teacher

The absence of a "professional culture" and the divergent role expectations of probationers, society and pupils, has been identified by Howsam et al. (1976), as one of the inherent problems of the teaching profession. Teaching has been misconstrued to be "innately artistic", only requiring common sense and familiarity with the subject matter. In terms of preparing teachers, Howsam emphasizes the importance of developing a "safe" level of beginner teacher skills. The profession cannot realistically expect an experienced professional performance from beginning teachers, but the skills needed to begin teaching should be such that the concept of "safety to the client" is respected.

> Safety to the client does not always imply a comfortable relationship. At times, a professional will have to confront, challenge and even upset clients. It does mean that whatever is done with clients is based on the professional's sound knowledge of theory and skills in practice. Neither does the concept of safety imply satisfaction with minimum levels of teaching performance. Rather, because it expects more of its teachers, the profession must accept nothing less than a safe level of initial competence from its beginners. (Howsam et al., 1976: 81)

Considering Howsam's concept of a "safe level" of beginning competence, the initial period of becoming a teacher, notwithstanding the social readjustments to the familiar environment of the school, has been identified also as a period when the beginning teacher searches for the information he has been given in his years of pre-service education (Ryan, 1970).

The difficulty of being able to turn theory into practice is responsible for much of the dissatisfaction which beginning teachers express regarding their pre-service education. The inability of beginning teachers to transform their "education courses into a survival kit for the classroom" causes many to become embittered about "the impractical theory they are fed back in the ivory tower" (Ryan, 1970: 168). The schools in which these neophytes experience this dissatisfaction, according to Ryan, are also "filled with teachers who have not lived up to the ideals they acquired at university", and as a result the hostile attitude toward pre-service education is reinforced by their new peers. The idealism of education courses gives way to the pragmatism of the classroom.

Lacey (1977) who earlier described the initial state of euphoria and heightened awareness caused by the changing status of the beginning teacher, delineates the next stage as being "the search for material and ways of teaching". Idealized concerns about pupils are replaced by their own concerns for survival as teachers. The beginning teachers are now concerned about class control, about their mastery of content to be taught and their evaluations as teachers by their supervisors (Fuller et al., 1975).

In research carried out by Coulter and Taft (1973) the process of teacher socialization was investigated by the use of questionnaires before and during teaching. The researchers concluded that before a beginning teacher is acculturated into the profession he passes through two stages: "satisfaction", followed by "identification with the teaching profession".

Ryan (1970) describes the difficulty of attempting to relate to pre-service teachers the problems that may be encountered when they enter the classroom. Many first year teachers had returned to him asking "Why didn't you tell us what it is like out there?" Fuller and Bown (1970) as well as Ryan feel that teacher educators' graphic descriptions of the first year of teaching are inconsistent with the prospective teacher's "fantasy of success", or perhaps these graphic descriptions are out of date. Other sources such as research studies and the many novels on beginning teachers have in most instances failed to capture the "essence of the school" (Ryan, 1970: x).

## Situational concerns

Not only does the neophyte teacher suffer the trauma of changing his status from that of student to teacher, but he does this in the relatively complex social situation of the school and educational system.

Appointment to duties Bolam (1973), Evans (1976) and Fuller et al. (1975) have noted that one of the main situational concerns for beginning teachers is that of their appointment. Beginning teachers tend to receive those placements vacated by experienced staff, typically in slum areas or in isolated rural areas. Even within the more acceptable school situations beginners tend to be placed with classes of five-year-olds, or with the more difficult classes. On many occasions beginning teachers are faced with the most trying teaching assignments at a period of their professional development when they are least able to cope.

Responsibilities other than teaching The responsibilities implicit in accepting membership on a school staff are fraught with unknown or unexpected professional obligations. Pre-service education does not really acknowledge how little time is spent actually providing students with new knowledge and skills, and conversely, how much time is actually spent in organizational and administrative details (Ryan, 1970).

> Besides the out-of-class activities, like lesson planning and paper correcting, the teacher has a myriad of chores to do. He must maintain reasonable classroom behavior standards. He must check and report attendance. He must correct and hand back papers. He must act as general recorder and bookkeeper for the class. He must continually explain assignments and procedures to students. He is a source of information to the administrative staff and counselors. Frequently it seems that teaching is what he does when all the necessary activities are out of the way - a vocation to be pursued in his spare time. (Ryan, 1970: 176)

Teaching responsibilities Evans (1976) and Morant (1974) have taken the position that, for those just beginning the profession, normal teaching responsibilities are excessive. Teachers often deal with large classes with little preparation time: allocations or time free of supervisory and administrative demands. The problems of beginning teachers are compounded by a lack of opportunity to prepare for the many new issues which face them.

### Pragmatic concerns

With an abundance of new issues to consider in the dynamics of the classroom many beginning teachers frantically try to locate class notes from pre-service courses to solve problems which they now face. What seemed reasonably serviceable to the pre-service student now seems inadequate in their own classroom (Fuller et al., 1975). This period is characterized by decisions about realistic expectations of students, amounts of work that should be offered, the appropriate level of vocabulary to be used, and the pace of the lesson, varieties of instruction, and the recognition of individual interests in the room (Ryan, 1970).

### Discipline and beginning teacher/student relationship

The biggest single problem faced by beginning teachers is that of discipline. The term discipline has been defined as that which is "conventionally taken to mean being able to control children in a classroom setting" (Morant, 1974: 8). For teachers during pre-service education, discipline has been described as "the great unmentionable" yet inability to maintain "discipline" or "classroom control" is the most serious contribution to beginning teacher failure. Ryan

(1970) suggests that discipline has very little to do with teaching per se, except that it is a necessary condition for teaching to take place:

> In fact we don't even have a good word for it. "Discipline, classroom control" or "classroom management" are all inadequate ... Teachers speak of another teacher as having "good discipline", usually meaning that the teacher has a quality which affects students in such a way that they maintain generally accepted standards of behavior and respect. (Ryan, 1970: 178)

Seventy-eight beginning teachers were surveyed by Dropkin and Taylor (1963) and they found the most frequently indicated problems of the first year of teaching were "discipline" and "relations with parents". However, in 1969 Wright and Tuska surveyed 508 beginning teachers before, as well as towards the end of, their first year of teaching and found that during that time neophytes had withdrawn from emotional involvement with students. Moreover, after this time beginning teachers attempted to blame students for failure in the classroom. Day (1959), Rabinowitz and Rosenbaum (1960) found that over the first year, and first three years respectively, teacher authoritarianism increased, but Ryan (1970) perceives it more as a case of beginning teachers not adequately fulfilling the role expected of them (in relation to classroom management) in the earlier stages of their teaching. He feels that while many beginning teachers are overawed by the exercise of power implicit in their new status, others do not see the necessity of assuming classroom leadership. Many beginning teachers do not want to be authority figures. These beginning professionals desire their classrooms to be organized on bases other than fear; they would like their classrooms to run on mutual respect. The neophyte teacher, in drawing from his own experience in school, does not want to be regarded as aloof or inhuman, but his students do not know this and accordingly "some wouldn't care".

> Not only do beginning teachers not want to confront students about their misbehavior, but many don't know how. Before being thrust into their own classrooms, few beginning teachers have had opportunities to lead a group of adolescents. Few have ever given a command. Some have never been in the position where they have had to ask or tell others to do things. This lack of leadership experience is particularly evident in young women. Most middle-class young women are trained to be feminine and submissive. They are trained to get their own way through indirect methods, rather than through direct confrontation. Most are repelled by the thought of telling a sixteen-year-old to "keep quiet!" And, by and large, they do not know how to do it. Nor do they know how to handle disrespect, dishonesty, or hostility. (Ryan, 1970: 181)

Morant (1974) distinguishes the differences between disciplinary problems faced by primary (elementary) and secondary teachers. Primary teachers face the problem of "class management in which the inexperienced teacher has to get to grips rapidly and continuously in handling a large number of pupils" (p. 8), whereas the secondary teacher must resolve the problems of interacting with "young people, individually or in small groups, many of whom are backward and/or poorly motivated towards their work and life in school generally" (p. 8).

Students exert modifying pressure on beginning teachers which is instrumental in changing beginning teacher idealized behaviour to more pragmatic behaviour. When students do not either respond as the beginning teachers expected they would, or according to the beginning teacher's interpretation of their colleagues' expectations of how they should, they change their methods to achieve the desired results. The pragmatism of the class situation displaces the methodological procedures experienced in pre-service and inservice education (McIntosh, 1976).

Research into the changes in beginning teacher behaviour has produced results which are sharply at variance. Sandefur et al. (1969) conducted interaction analysis on subjects during their final practice teaching assignment, and again during the final three weeks of their first year of teaching. They concluded that the differences between the two sets of analyses suggested that the beginning teachers had become more fair, and demonstrated more kindliness, responsiveness and understanding toward students. However, Moskowitz and Hayman (1974) concluded from their research that acknowledgment of students' feelings, praise and encouragement of students and attempts to induce students to participate, all decreased over the first month of teaching. During this period beginning teachers attempted to motivate the classes by indirect means less frequently, and increased the frequency of giving direct orders.

Differing expectations among agents in the educational setting Having successfully completed secondary and post secondary education, beginning teachers enter schools with positive attitudes to education and schooling. During the pre-service period they have spent their time in the company of peers who have also been successful educationally. The contrast for these teachers in what they themselves have experienced and what they encounter in their first exposure to their classes may be particularly dissonant. Eddy (1969) feels that many, if not all of them, have fulfilled their own teachers' expectations and consequently bring those expectations of schooling to their classrooms. As a result, they may be distressed when they confront pupils in their classes who do not share their expectations.

Becvar (1969) found, when he compared the anticipated satisfaction of pre-service subjects with their actual satisfaction later in the first year of teaching, that they were not as satisfied as they had anticipated. Hermanowicz (1966) perhaps provides a reason for Becvar's findings. After interviewing 312 beginning teachers he found that they had felt unprepared to cope with the wide range of student abilities and interests, and had been surprised by the lack of enthusiasm in their students toward learning.

Taylor and Dale (1971) reported that over half the beginning teachers whom they were researching, by the end of the first year of teaching, no longer utilized the methods of teaching which they had used during their last practice teaching experience. The reason offered for this change in teaching methods was that the beginning teachers felt that the methods employed during pre-service education were too idealistic in terms of their present school situation. The researchers also reported that over 72 percent of these beginning teachers were now using methods similar to those of their colleagues. Ryan (1970), however, surmises that many teachers model themselves on their own teachers, whom they have admired during their own schooling. He warns that there can be distinct disadvantages in modelling behaviour on that of another teacher because, "in trying to model themselves after their ideal teacher, they may be stacking the cards against the development of their own natural talents and strengths" (p. 168).

Intrafaculty influences and relationships McIntosh (1976) found that the most appropriate source of extended assistance perceived by beginning teachers is their colleagues. In the case of elementary teachers those colleagues represent people who teach their own grade level. If the situation dictates that a supportive relationship cannot be struck with these persons, the beginning teachers do not try to look further for help but attempt to cope with the problems alone. Not only do beginning teachers see themselves as having a restricted source of assistance, but their colleagues in the school reinforce the situation. Experienced teachers do not attempt to influence beginning teachers to adopt their teaching styles. Even when this assistance is offered it is qualified by intentions of not wanting to interfere. Although beginning teachers feel no obligation to adopt the teaching styles of other teachers they do, according to the research, rely heavily on those colleagues to assist them to set appropriate standards for student achievement and behaviour.

The concern for relationships with other faculty and staff is a potentially problematic area for beginning teachers. Even though experienced staff are, in a restricted sense, supportive of beginning teachers, factions within staffs do exist. Cliques based on age, subject orientation, philosophies of education and even race can exist within the staff of a school.

Caton (1973) observed, over a four month period, interactions within a school staffroom in which there was a large number of beginning and new teachers. He found that the staff essentially split itself into two separate groups, those who were new to the school and those who had been there the year before. There was very little interaction between the two groups. He concluded that there were considerable pressures within groups to maintain attitudes held by the members of each group. The new teachers tended to view students more positively than did the experienced teachers, and also did not emphasize student control to the degree advocated by veteran staff.

The attitude held by Morant (1974) that all but a few neophytes have their vitality and vigour dampened by the entrenched hierarchy is consistent with the research of Willower _et al_. (1965), who found that the lessening of idealism in beginning teachers was caused by pressure brought to bear by experienced staff. These latter felt that the beginning teachers were lax about maintaining social distance with their students. Although Eddy (1969) concurs with Morant and Willower _et al_., on the question of social pressure, she maintains that the experienced teacher does play an important role by providing advice on student control, presentation of curriculum, clerical work and coping with administration. Moller (1968) also found that, although there were activities and programs planned for beginning teachers, fellow teachers and informal channels proved to be of the most assistance to them.

Notwithstanding the social interactions that occur within any staff, the beginning teacher must strive to become a member of the school community. However, this process, which is impeded by hierarchical confrontation, is aggravated by the lack of school policy to familiarise the probationer with the difference between formal and informal structures within the school (Morant, 1974).

Beginning teacher/administrator relationships The part played by school administrators in the induction of beginning teachers into the process of teaching has important effects upon performance in the classroom. Administrators have expectations of the skills that should be exhibited by teachers, and as evaluators of neophytes, rate and assess their performance in terms of their own expectations. Consequently, the acceptance or rejection of teachers is crucial, especially those on probation awaiting certification. The situation of the principal or other school administrator responsible for assisting beginning teachers, as well as for evaluating their performance, can also be a stressful relationship for the beginning teacher. On occasion heads of elementary schools have been criticized for being overprotective or paternalistic whereas the administrators of secondary schools have tended to be more formal and distant (Morant, 1974). Morant and McIntosh (1976) concur that beginning teachers in elementary schools found principals wanting them to tighten up rules and regulations, be more reliant on basic texts, and increase the amounts of assessment and testing of their classes.

The assistance provided by administrators to beginning teachers has been shown to be only minimal (Bond and Smith, 1967). Taylor and Dale (1971) surveyed beginning teachers, and from 3,588 returned questionnaires and some 348 interviews, found that colleagues were mentioned 57 percent of the time as the best source for explaining school rules and conventions, whereas the principal featured in only 36 percent of returns. Hermanowicz (1966) says that although principals, within his research, made generalized offers of help, beginning teachers tended to make cautious use of these offers so as to avoid any connotation of inability to cope.

A strong case is made by Morant (1974) and Evans (1976) for the removing of the direct responsibility for beginning teachers away from principals and other high-level administrators, and re-allocating these functions with other experienced members of staff. The principal is concerned primarily with the functioning of the school, while the beginning teacher is concerned with gaining professional competence. Ryan (1970) perhaps explains some of the conflict between the conservatism of administrators and the emergent values of beginning teachers:

> Few beginners are told the truth about administrators. No one admits that the principal in the modern high school cannot be an instruction leader of the faculty and that, instead, he must spend all his energy keeping the school operating from one day to the next. No one tells the new teacher that, although the principal may indeed hope that the beginner is opening up new intellectual vistas for the students, his primary concern is that the beginner coöperate with him in keeping the school running. (Ryan, 1970: 176)

Beginning teachers also hold more emergent values than any other group of people affiliated with education. Older teachers, school administrators and most students hold more traditional values than the newly-qualified teacher:

> Having come straight from the university, that veritable hot-bed of emergent values, the beginning teacher frequently brings to the school a new gospel which he hopes to preach to the unenlightened. This may, indeed, be what some find most attractive about the teacher's role. But though he come trailing glory from the university, the older members of the school have difficulty accepting an untested, unseasoned rookie as an emissary of light. (Ryan, 1970: 183)

Fuller et al. (1975) surmise that because the education faculty, from which the first year teacher has just arrived, possesses a more "emergent" orientation toward education than the public school administration's more traditional values, the beginning teacher may suffer some dissonance. The skepticism of older "experienced" teachers who, according to Dreeben (1970) "have tried all those new things and know they don't work", is particularly characteristic of the culture in which the beginning teacher must learn the processes of his profession:

> The public schools as work settings provide a weak connection between experienced and

> inexperienced teachers, a particularly acute liability in an occupation where the circulation of lore must compensate for the near absence of codified knowledge. (Dreeben, 1970: 145)

As a result of the difference between in-service and pre-service institutions manifesting itself on the newly qualified, there is a growing concern within schools of the plight of the beginning teacher. Schools are becoming more critical of pre-service institutions for not adequately equipping teachers to cope with the realities of their job. Whether pre-service education or the mode of entry into the service is the cause of dissonance is a moot point (Tisher, 1978).

## The beginning teacher of art

There are many inimical issues encountered by the beginning art teacher which are also problematic for their experienced counterparts. The purpose here is to describe those issues which in the literature are considered particularly appropriate for beginning teachers of art.

The value of art within the school environment may be held in low esteem by administrators and fellow teachers, as well as students. Resistance to new learning tasks may occur simply because they differ from the students' previous experience. Eisner (1972) has stated that if the previous experience has caused the students to believe that art is trivial, "in the sense that little concerted effort or work needs to go into 'art activities'" (p. 14), then it is difficult for the new teacher to develop changes in conceptions and expectations.

Similar frustration for beginning teachers may occur because of the misconceptions of the art program held by fellow teachers. Non-art teachers bring differing conceptions from their own school experiences to the present situation resulting in a poorly informed view of what goes on in the art room. Knoblock and Goldstein (1971) emphasize the importance of healthy communication between the beginning teacher and the rest of the staff, for not only is there a need for support in effecting changes, but the neophytes need validation of what they are attempting.

The beginning art teacher may hold expectations that the school administration will consider his subject to be essential to the total school program. Yet the principal may seem to display a lack of understanding about the needs and unique opportunities for learning which exist in the art program. Manifestations of the lack of understanding by administrators appear in the form of uncompromising timetabling, large classes and inadequate supplies and budgeting (Jefferson, 1972). Wolfe (1978) found that most teachers had entered art education more for a love of art than a love of children, but these teachers subsequently found once they were in the mainstream of teaching that principals were not supportive of personal art endeavours. The administration may also display misconceptions of the value of art by streaming less able students into art classes. Dorn (1972) and Levy (1972) have condemned the use of art classes for these purposes, suggesting that the resulting situation militates against inspired and successful art teaching and is a constant source of discouragement to the art teacher.

## Ethnographic method and studies in art education

The literature in art education contains studies in which the author has treated the school personnel as an ethnographer would treat an informant, to discover the nature of interpersonal relationships within the school art setting. Borsa (1978) is one who made use of four teachers and their principals for this purpose.

Degge (1975) described fifty consecutive days in a junior high school, and through the use of field notes supplemented by tape recordings, photographs and similar aids, built up a picture of the relationships among observer and students and teacher and students. Degge's claim for the importance of compiling dialogue as a means to elicit authentic and spontaneous (as opposed to formal) responses from the participants has been heeded and applied in the present study.

The notion of "triangulated inquiry" (Sevigny, 1978) also influenced the form taken by this present investigation. Sevigny interprets triangulation as a fusion and extension of synchrony and diachrony to produce material gathered from several groups using multiple procedures at two or more points in time. He argues for a method which allows the specifics of the approach to evolve as the investigation proceeds - a "temporally developing design".

## The problem considered as a series of theoretical constructs

Employing McCall's (1969) concept of propositions as part of the undergirding structure of the proposed study, the researcher developed these notions of beginning teachers as a series of theoretical constructs which served as indicators for data collection, sorting and recording. As the research proceeded, the definitions of various constructs were sharpened and compared with relevant incidents for "goodness of fit" (McCall, 1969: 233). Some new theoretical constructs emerged while others were considered no longer appropriate. As these constructs evolved, the foci of the study, in the form of central propositions, were established.

The theoretical constructs proposed before the collection and interpretation of data began were:

a) The beginning teacher will find the situation of changing roles from subordinate student to superordinate teacher unexpected and difficult.

b) The first year of teaching will be characterized by stages of "euphoria", "search for materials and ways of teaching", "satisfaction" and "identification with the profession".

c) As the euphoria of the power implicit in the new status of "teacher" lessens, a hostile attitude toward the courses offered during pre-service education will develop as the beginning teacher finds difficulty transforming theory into the pragmatics of the classroom situation.

d) A developing hostile attitude toward pre-service institutions will be reinforced by colleagues.

e) Beginning teachers will be unaware of, and distressed by, the many tasks, other than teaching, expected of them in their new assignment. No special consideration will be given to neophytes in terms of time for preparation.

f) Beginning teachers will have difficulty in accepting that many students do not hold their own positive attitudes toward education.

g) i) As the year progresses, beginning teachers will develop more "realistic" attitudes towards students and their individual interests.

or

ii) Beginning teachers will become less student-oriented as the year progresses and become more authoritarian.

and/or

iii) Beginning teachers will model themselves on teachers they have admired in their own school experience.

h) Colleagues, rather than administrators, will become the greatest source of assistance to the beginning teacher in the aspects of school rules and regulations.

i) Colleagues will claim they are supportive of the neophyte's teaching situation, but in reality be reluctant to interfere.

j) The administrator(s) of the school will claim to be supportive of the beginning teacher's efforts to offer a strong educational environment for the students, where, in reality, the main concern of the principal will be that the neophyte support him in keeping the school running.

k) Colleagues will apply socializing pressure to neophytes to get them to conform to the established norms of the school.

l) Enthusiasm and vigour associated with emergent ideas from the university will not be positively reinforced by veteran staff.

m) Non-art teaching colleagues and administrators will hold the value of art, in an educational situation, in low esteem.

n) The expectations held by students of the art program will be those inherited from their previous art teacher, resulting in difficulty for the neophyte to introduce any new conceptions of art.

o) The beginning teacher needs, and will seek, validation of his efforts from his colleagues.

p) The beginning teacher will enter art teaching more for a love of art than a love of children.

q) The administration of the school will not be supportive of any personal art development, or endeavours, undertaken by the art teacher in addition to teaching responsibilities.

## Entering the field

### Finding a subject

Having tentatively outlined the possible area of research and a methodology which would be suitable to collect such data, my next logical step was to see if the conditions existed for such research to take place. To provide a suitable candidate for the role of beginning teacher of art education, an ex-student had to be employed by one of the school districts within travelling distance from the university.

Before any proposal of research could be fully engaged, I met informally with the supervisor of art of the local school board to see if such a situation might emerge during the forthcoming year. Mr. Ware, supervisor of art, could not officially condone or dismiss any research proposal, as this is the mandate of a special division of the school board, but he could supply vital information in regard to the study's implementation, and hopefully, his support. This then became the first step in "entering the field" as Mr. Ware did have one suitable subject who had been offered a contract of employment as an art teacher for the forthcoming September.

I then had to establish clearly those aspects of the proposed study which needed to be presented to Mr. Ware in order to give him an accurate description of the research needs. A decision also had to be made about which foreshadowed aspects of the research should not be mentioned at this stage. Any references to the relationships of beginning teachers to school board administration were omitted so as not to draw abnormal attention to them. Increased administrative attention to the particular informant could have created a bias in the collected data.

Consequently, the information that was forwarded to Mr. Ware was,

a) that, as the nature of the data sought could not be gained through more conventional methods, the study was to be based on ethnographic processes.

b) because of the methodology to be employed, a much greater than normal time was to be spent in the school. The anticipated duration of the research was from as soon as the subject could be contacted to well into his first year of teaching.

c) the relationship that existed between the coursework offered to a potential subject as pre-service curriculum and its manifestations in the initial situation would be central to the research.

d) as a result, the realities of this beginning teacher's classroom, within the total ecology of the school, would be investigated.

Alan Ware enthusiastically supported the planned research, and added that although one suitable subject had been offered a contract, he had as yet not accepted the offer and, consequently, had not been appointed to a particular school. The sequence of events which now had to be followed was one in which the informal approval of all the parties who had the power to veto the research, was sought before any official channels could be engaged. These people were:

1) Bruce, the possible subject of the research.
2) The principal of any school to which Bruce would be appointed, and
3) The official research officer of the school board whose duty it was to approve this kind of research.

Official sanctioning of the research

7th June, 1979

Soon after my meeting with Alan Ware, the officer in charge of research at the school board was contacted to determine his reaction. The central problem was foreseen as the extended period of time to be spent in the school (albeit with far less disruption than conventional research projects).

The unofficial response was positive, but any exercise of this nature, it was claimed, must be preceded by both the subject and the principal of the school involved, having a clear understanding of the nature of the research to which they were committing themselves.

The possible subject who had been identified by Mr. Ware was Bruce Sawchuk, an ex-student of the University of Ellmira, who had graduated the previous Christmas. In the interim period, Bruce apparently had been both driving buses and substitute teaching.

In accordance with the agreements reached at the informal meeting a week before, Alan Ware was phoned in order to find to which school Bruce had been appointed, and also if Mr. Ware, as intermediary, had contacted the principal.

Mr. Ware's reply was that no appointment had been made at that time, but Bruce's contract had been confirmed. I could now go ahead and contact him as we had planned. He also suggested that I phone back again "in a couple of weeks", when he should know to which school Bruce had been appointed.

Alan Ware could only recommend an appointment; the final choice was that of the principal.

## Meeting the subject

Bruce was invited to an informal meeting with Ken, my program supervisor, and myself at the graduate student club at the university to discuss the possibility of his participation in the proposed study. Bruce and Ken had known one another from Bruce's art education courses.

Once we were settled in a quiet part of the graduate student club, I began to outline the method of the research, but taking advice from the literature, did not emphasize its rigour or intensity. Bruce was most anxious to find out actually how much time I would be spending in his classroom over the year. The literature on ethnographic research had suggested that I proceed slowly into the field and build up rapport and trust so that the rigour of investigation would not "overpower" the informant. However, the first few weeks of school were crucial to investigating the phenomenon of a beginning teacher so I had to explain to Bruce that the initial stages would be fairly constant, especially staff meetings and first interactions with students. From that point on, however, my presence would lessen.

Although I did not use this meeting to formally collect data, incidents and events which were openly discussed became starting points and structures for later interviews.

My impression of Bruce's reaction to the proposal was one of confident anticipation. Bruce displayed a strong confidence in himself and was more than prepared to talk confidently about his anticipations and fears of beginning to teach.

Even though Bruce had not been appointed to a school, with the consequence that I could not seek permission to proceed with the study from the last person that needed to give approval, I nevertheless began the process of collecting data. Bruce and I met in his home on Sunday morning, 8th July, 1979.

## Meeting the principal

Alan Ware had informed me at our very first meeting that he would act as intermediary between the principal of the school to which Bruce was appointed, and myself. Such liaison would hopefully prevent any premature veto on the part of the principal. However, Bruce was not appointed to a school until the 9th August. The school in which he was to be a staff member was Gladesville Junior High School, the school at which he had completed his school experience student practicum several years before.

### 27th August, 1979

I telephoned Alan Ware to see if he had been able to contact Mr. Jim Kuch, the principal of Gladesville. Mr. Ware had not been able to reach him.

As the staffs of all city schools were due back to work on the 30th of the month, I was beginning to become anxious about missing crucial data collection, or perhaps, not even being allowed to carry out the research in the school. Teachers were due to return to schools in two days.

28th August, 1979

Alan Ware was able to contact Jim Kuch and explain the plans of the research. However, I was not able to contact him until Thursday, 30th August, because the principals of the city were involved in a meeting on Wednesday, the 29th August.

30th August, 1979

This day was the first opportunity I had to approach the principal about conducting my research in the school, as Alan Ware had had difficulty in contacting him. I could not risk losing permission to enter the school by approaching him unannounced. I was able to contact Jim Kuch first as he was beginning an introductory staff meeting. I did not wish to discuss the details of the proposed research over the phone and I was able to arrange a meeting with him at 1.30 that afternoon.

When I arrived at the school there was activity going on in the front halls and offices of the school, and the secretary paged the principal who was, it was later revealed, down in one of the classrooms helping a teacher move furniture. Jim welcomed me and invited me into his office to discuss what I had come to see him about.

I explained briefly that my preliminary interests in teacher education had caused me to focus on the beginning teacher, specifically upon the relationship between what was studied in pre-service education and how appropriate these courses were in solving situational problems once out teaching. (Such an emphasis in explanation I felt would minimize any effort on his part, or the school board's part, to make any extra effort to assist the beginning teacher as I would actually be focusing on what had occurred before he began his service.) Second, I asked the principal if he was familiar with ethnographic research methods and, as he was, I explained that I wanted to be able to carry out the research over most of the school year. Jim's first responses were for the protection of his staff, and his questions then were, "Does Bruce Sawchuk know that this is going to be done?" I assured him that he did, and that I had already been working with him over the summer. His next question was also in Bruce's interest, when he asked how long I was going to be spending in Bruce's room observing. I explained that observing in the room was only part of what I wanted to do, and that many other facets of the research would involve interviewing Bruce at recess and during lunch periods. When I was to be in the room I would not be there to evaluate Bruce in the manner in which a supervising faculty adviser might proceed. Jim seemed satisfied by the explanations and summed it up by saying that, "Well, if it's alright with Bruce to participate then it is with me! The only thing I ask is that I get a final report of the study so that I am aware of what is being reported about my school." I felt that this was a fair request but added that I could give him no report for another twelve months. This did not worry him. He then said, "Well, let's go and meet everybody." Jim took me to meet the assistant principal (Greg), the school counsellor (Barry), the office staff and everyone else that happened to be in the front office at the time. We then walked down to the art room where Bruce was sifting through the supplies in the store room.

Acceptance in the field

Although many things happened from the time I joined Bruce in the school art room, two significant stages of entering the field occurred over the next few days. The staff had unquestioningly accepted my position as introduced and appeared to place me in a category with all the other new faces around the school. However, by the second day of staff preparation before students came back I began to sense that I might have become Bruce's "responsibility". During the rest of the day I attempted to create a sense of independence from Bruce. I went ahead and made my own staff room coffee arrangements, met people around the school independently of him and sought information from other people. The sense of being another, yet unnatural, responsibility for a beginning teacher had dissipated by the time school began on the third day of September.

The second, more generally noticeable phenomenon that could be considered an aspect of entering the field was my introduction to, and subsequent relationship with students of classes I was observing. I had asked Bruce to introduce me as simply and unobtrusively as possible to each of the classes. Bruce's introduction usually followed the lines of: "This fellow up the back of the room is Mr. Hawke. Mr. Hawke will be with us from time to time. He is from the university and he will be observing some of our classes. Just forget that he is there."

Surprisingly enough most students did ignore my presence and many certainly recognized me as no threat as they freely did things in front of me which they took care to make sure Bruce could not see. Those students who did enquire of my role mostly assumed that I was a student with "less-than-teacher-status" and, consequently, represented no threat to them.

# CHAPTER II

## BRUCE AS AN ARTIST

### Introduction to painting

Through his years of high school education, Bruce had taken no courses in art and had not really considered art as a potential area of interest. He had left High School with his Diploma and was working at the Strathcona Evening College towards university matriculation when his girl friend of the time got him involved in her painting activities.

> I had a girl friend, she introduced me to art, she was taking some art courses. She was bringing some paints home and doing these funny weird things on paper. And I said, "If that's all you do in art, anybody could do that!" So I picked up a paint brush and started doing it myself. I enjoyed it, but at that time I wasn't taking any art, or hadn't taken any art, but it seemed to have something in it. Something that allowed you to express yourself, things that were inside yourself, that were built up. And you had that palette of paint and that two-dimensional surface and you could do anything you wanted to, spit on it, stamp on it, stare at it. (8.7.79)

After two years of working and part time studying, Bruce was laid off from his sales staff job in a city department store, and as a result, decided to complete his university matriculation over the summer. He had never been very enthusiastic about going to university but the combined situations of completing his matriculation over the summer, and being laid off from work, made him elect to enroll in university that fall. The only faculty that would accept Bruce at that time, without a second language requirement, was Education. Bruce had drifted into teaching with little enthusiasm about university and no ambitions toward being a teacher.

In spite of his lack of ambition toward teaching as a career, Bruce did follow up his new found interest of painting by taking a Fine Arts course within his Bachelor of Education program. The incentive for this selection was still from his girl friend's interest in art.

> ... I wasn't over enthusiastic about it. The encouragement I got was mainly from this girl I was going out with. Her parents were perhaps more affluent than some of the parents, or some of the people that my family was associated with, so they helped me in a way because they encouraged it, and they hung my art on their walls. Plus their relatives, they were well educated - she was from a well-educated family, so they had influence on me in that respect. And, you know how you really enjoy recognition or getting attention, well I was getting a lot of attention through my art and, plus my girlfriend I had would encourage me, and pose for me, so, when you are a young fellow, you sure enjoy those happenings. Then nothing really happened as far as my knowledge of art went at all. I was very naive and very experimental with paints. I didn't really think of painting anything in particular or drawing anything in particular, they were very abstract and very - there was a large contrast between light and dark, more like black and white. I would do a lot of things in black and white at that time. (9.1.80)

Bruce had not enrolled in university to pursue an interest in art, but his interests developed as he became involved with artists and his own production of art works.

> During that first year really, I never really enjoyed art that much, you know, it was there all the time, but I didn't do work at home ... and then it was my second year of university when I finally met a "real" artist, who I thought was a real artist, Duncan Hills, and I saw some of his works. Brent Holyoakes and these people really influenced me because they were the first artists that I had ever met in my life. And for them to recognize me, and some of the works that I was doing, and they chose one. One of my prints was involved in the exhibit, the B.F.A. Exhibit, that went right across Canada and I wasn't even in B.F.A. So I was on cloud nine. So from then on I just grew after that. Just kept growing. (9.1.80)

## The consolidation of ambitions toward a career in art

In the summer of his second year of teacher education Bruce travelled east to Montreal for a vacation. That summer vacation developed into a full year away from university, but it was a time when Bruce felt he had both become a "man" and seen art as a legitimate alternative life-style.

Bruce

> Well for the first month it was a holiday, it was in August and it was just basically a holiday, that is why I went there. It was a bad time to take a holiday because I couldn't go to university if I went in August, like I was planning to come back to university, but I liked it so much and I met some good people down there and I met this girl down there, who I adored, so I thought, To hell with this! I am going back to Montreal. After I ran out of money I came home, sold all my possessions, took all my money out of the bank and went back to Montreal with the intention perhaps of going to McGill because apparently they have a good art education program at McGill. This is what I had heard anyway, but I was there and had all these intentions of doing it, but I never even applied.

Q.

> The reason I asked this is because it was after that year away that you came back and went into Fine Arts, and I thought it might have been something that had happened in that twelve months that made you really think -

Bruce

> Yes, because when I was in Montreal, when I went back the second time I looked for jobs and I did find them. I had about five jobs in that eight month period. Five different jobs, low paying jobs working with the lowest-of-low people. I was working with this motorcycle gang. Well, they were sort of hired to move up and down this elevator in this old ratty warehouse, they ran the elevator. See, in some of the warehouses in Montreal they hire people just to run the elevator, and to load trucks and then they ship away what they have. This is mostly in clothing and textiles. So these Hell's-Angels-type of guys, with no teeth, and I am riding up and down the elevator with these guys because I am a shipper at this place, ugh! rats in this warehouse! Ugh! but, so I did that. But you see, the

only time I ever saw my girlfriend was on weekends and the people out in Mt. Laurier, which is 150 miles north of Montreal. So for five days a week I had virtually no contact with other people, almost. I didn't make many friends in Montreal. Although there was one girl in the apartment I made friends with, so I started sketching and drawing and doing work, and for five days a week I would basically draw, and did a lot of drawings. Weird drawings. I always felt very alone during those five days, and the only time I ever lived was during the weekends. So every second weekend this girl would come down from Mt. Laurier and the other odd weekend I would go up to the Laurentian Mountains with her, or to meet her and the friends we made out there. We just had a fantastic time. So I did that for eight months and then, I don't know, things, after that length of time you realize you never get anywhere in the working world doing these low jobs. I swept warehouses and then I was a shipper, I was a stacker, we used to stack pants in a warehouse.

Then I tried to get this job. I had this job for about three days. Actually it was in advertising, I thought, I was doing all these drawings, that maybe I should get into advertising! So I got this job in advertising, it was the lowest paying job I ever had there, lower than these warehouse jobs. It was about $45 a week, and this was in 1972! And that's low! When I got in there I realized I couldn't draw, I couldn't do what they asked me to do as far as design in advertising. I sort of, not lied, but exaggerated to get in, so that didn't last long. And things came to a conclusion when this girl and I realized that we had to make a choice one way or the other. Here I was in Montreal, she had a baby in Mt. Laurier, it wasn't mine, she had the baby before I met her, and so we were thinking that maybe she should move to Montreal. And I realized that if she moved to Montreal I am going to have to support her and her kid, and here I am making $50 a week, living in this apartment, paying $95 a month, which was not much to speak of and hardly room to move in. So, I thought, I-, I realized then I just couldn't take that kind of responsibility. We both realized it. We both wanted to do it, but we both realized that we were not in the position to do it. We were mature enough to realize that and so we sort of called it quits, and we kept in touch with each other. Well, that's how it came to the conclusion, where I came back to Strathcona with the intention of, well, we will keep in touch and perhaps meet again in a year or two and get it going. We still keep in touch through mail. She married her boyfriend who was the guy who she had the kid with, the baby with, so, he is in the armed forces. So that is basically how I, and then when I came back, I think I felt like a man. I felt like an adult when I came back. Up until then when I went to Montreal I think I was a kid, and when I came back I

> felt like nobody could tell me what to do, and I came back with all these drawings. I had given a lot of drawings away and realized, "Ah, might as well go into Fine Arts". So I went into Fine Arts.

Q.

> So the art work you were doing by yourself there, that would be a fairly significant time in your art career?

Bruce

> Yes, and it was the first time that I had gone to museums, because I didn't have anything to do. You know, she would come on the weekend, and what do we do? We went to some plays, it was the first time I had gone to live theatre. It was the first time I had ever seen artists sitting in back alleys with little lamps with their art work hanging on the walls. And that inspired me in Montreal. You know, in the old section of Montreal, you walk around and these guys have got their paintings in back alleys, you know, with little lamps on them, selling their paintings. The first time I had seen an artist, you know, an artist that didn't have any money to speak of, and it was the first time I had been to an art gallery. The museums there and the art galleries there, I'd walk in and see what was happening. It was the first time I was exposed to art work, so, that is how it built up. I realized there was actually money to be made, there was another way of going about making your life, other than just working eight hours a day. (9.1.80)

The interest that had grown in Bruce while he had been in Montreal, of becoming an artist, caused him to rethink the direction he was taking at university. With the success he had experienced in art courses as part of his Bachelor of Education program, Bruce successfully applied for admission to the faculty of Fine Arts. However, after a few months, Bruce withdrew from university altogether.

> ... but I found in Fine Arts they were taking me backwards, they were taking me back to the fundamentals, and I didn't want to go back to those fundamentals, and I was in my third year already and I didn't want to go back to those fundamentals. Art History 200, you're starting at the very bottom, you're starting with a design course and a basic drawing course that you have to take before you can take any other art courses. (8.7.79)

After the second renunciation of university Bruce took on a job as an audio-visual technician in a special education school in the city. This experience lasted for almost two years, then Bruce decided to return once again to university, not to Fine Arts, but to Education. He proceeded to the third year of the program abandoned over three years before. The third year was particularly rigid in its structure of course selection, because many of the required courses and the school practicum had to be undertaken during this time. However, the fourth year of the program offered Bruce a unique opportunity to concentrate on courses of his own selection.

> ... then in my fourth year I concentrated solely in art, and took only three courses and I needed five. I didn't worry about my diploma. I just took three courses because I wanted to concentrate on painting, and that's what I did. So basically I took a year off, and did three courses that were all painting courses, and that was all I did for that fourth year. (8.7.79)

By taking only painting courses and ignoring the two education courses that are normally undertaken in the last year of the education degree, Bruce found himself in a position where he felt like a student of painting, and, more as a potential artist.

> Now, I wasn't in Fine Arts, but I was pretty well accepted as one of the "in" crowd. So actually I was looked upon, I hate to say, a "father image", but the students were, y'know, about five years younger than I was, and I seemed to have it on the ball, and some of them didn't. So they looked up to me and we would all gather in my small studio and have small talks. (8.7.79)

Q.

So everything seems to focus into that last year?

Bruce

Yes. That last year was something else. And I was planning for that last year to be something else too. I think that is why it happened that way, even the year before, I said, "Well, that is it, I am taking painting courses and that is it, I am just going to paint for one solid year. I am going to be professional for a year, only it would be three painting courses from the university." And so everything worked. I had psyched myself up for that last year.

Q.

What do you think would have happened if you had taken your two education courses as well?

Bruce

Well, I was sorry that I hadn't taken them, isn't that a funny point? Because I thought that after I finished, here I was, I didn't want to go back to university and I didn't have a degree. (laughter) So I was sort of sorry I didn't take them. After, when I started driving a bus, and realizing, "Jesus Christ, why didn't I take those two courses?" Two half courses short, could have maybe got them together.

Q.

Do you think it would have broken the magic of being in Fine Arts?

Bruce

Maybe. I don't know. I can't really say.

Q.

I've got the feeling hearing you talk about that last year, that you really personally had to separate Education from Fine Arts.

Bruce

Could be. I didn't think anything about it.

Q.

Because you mentioned it was important to be part of that "in" crowd. I'm not talking about a social thing as much as being a part of a feeling, you most probably would have broken that magic had you been an "Education" student?

Bruce

Maybe. See everybody else, even the Fine Arts students, they were taking Art History, they were taking Psychology, they were taking English. I was the only one (not taking other courses).

Q.

But they were still Fine Art students.

Bruce

Yes. Perhaps. To me it wasn't important just to take Fine Arts as such. I think it was important for me, I wanted, I had come to the conclusion that I wanted to be a painter, and I hadn't reached quite that point of realizing you don't have to take a whole year off to be a painter. But I hadn't realized that yet. I thought to be a painter I had to take a year off. Now how do I justify taking a year off to my wife who has to work to support me and without getting a degree? Well, bloody well, I am going to be a painter, so I justified it by taking three Fine Arts courses in painting. I am just going to concentrate on painting. I said I might as well take painting courses because I am going to be painting. I wanted to be a painter. I wasn't sure how I was going to do it yet. (laughter) I was going to try it. So I just took three painting courses. I didn't even think about Fine Arts or my relationship to the Fine Art students when I decided to do that. (9.1.80)

After Bruce left university in the spring of 1977 without completing any degree, he began to pursue his career as an artist but supported himself driving Greyhound buses. The pursuit of his artistic career began to manifest itself with his first exhibition.

The first exhibition

Towards the end of the final year of his university program, which Bruce had designed to spend exclusively in Fine Arts, his new found position of "father image" caused him to be involved in organizing exhibitions - a situation which was to become very eventful in the year to come. Bruce recounted that once during university, when the other students were all gathered in Bruce's small studio, he said to them, "I think we should all exhibit together".

> ... and they all thought that was a terrific idea, especially if someone else did all the work.

Q.

> So this is not a normal procedure for graduating students to have a combined exhibition?

Bruce

> No. So I arranged the exhibit, meantime I thought, I would arrange one for myself too.
> ... So I arranged the exhibit for myself, went to work and did a lot of painting. I had a lot of time to paint, but I was also driving the bus so that didn't help very much. So what I did was looked at all my work and found that there was a theme going through it with the use of the figure, which was nice I thought. So basically I put these together and did some more paintings in the meantime, and I hung them. (8.7.79)

The exhibition was selected by the Board of the Strathcona Public Library, to hang in the gallery which is part of the main library building complex. This gallery is situated adjacent to the children's library.

In an article appearing in the Strathcona Globe about a year after the hanging of this exhibition, Bruce was reported describing the trauma of the first exhibition.

> Seeking the first show was a difficult step. And having the paintings there was like stripping in public. It's still that way, but it is something an artist has to do. "You have to pull your pants down and let them look. Otherwise you sit in the basement and rot."
> (Strathcona Globe, Mar., 1979) (8.7.79)

Although the exhibition had been accepted by the library for hanging, after it had been there for about two weeks it began to draw public criticism.

> I had this feeling in me, which I had mentioned before, that there was something wrong. They were not vulgar paintings or anything, they were paintings of nude women, I guess if that's where your mind was. So I guess that's where the mind of the city was, or at least one alderwoman, Gladys Potts, and Hec Morris. And then they were hung close to the children's library which they thought was a sin. (8.7.79)
>
> ... So as I said before I was working for Greyhound, and came back from one trip, from Upper Armidale, and, splash! there it was on the front page, my paintings. (8.7.79)

The Strathcona Globe carried large photographs of one of the paintings dominating the front page, with headlines across the offending anatomy, stating, "LIBRARY BARES ALL AND HEC IS MIFFED". An article by Art Linwood described the conflict between the city council members, and the Public Library Board.

> Nude paintings on display at the downtown Strathcona public library has(sic) raised the wrath of Mayor Morris and Ald. Gladys Potts. In a letter to the library board, the mayor described the paintings as a display "in extreme bad taste", and in another letter to the board suggested that they should be removed immediately.
>
> Ald. Potts said the placement of the 20 paintings next to the children's theatre in the library was a "grave mistake" in another letter to the board and asked that they be moved to another location.
>
> However the board voted not to have the paintings removed, during an emergency meeting Wednesday, called by board vice-chairman Robyn Smith. The paintings all portraying nude females, are by local artist Bruce Sawchuk and have been on display in the basement lobby since March 1.
>
> Mrs. Smith said she decided to call the board meeting after overhearing three young girls discussing the paintings Saturday. "They were discussing hair growth on the lower part of the anatomy," she told the board, and thought they were dirty pictures. I looked at the paintings and thought that they were not in a suitable location, with children around."

> Mrs. Laing moved that the paintings be removed by noon today, but was supported by only one other board member, Peter Brown. Mr. Brown told the board the paintings were "inappropriate" in his view and should not be on display in the library.
>
> Board member Ald. John Cowley called the issue a "tempest in a teapot" and he did not find the artwork obscene. "It's about time we stopped putting our heads in the sand," he said earlier.
>
> The paintings were chosen by a five-member panel of local art experts as one of the monthly exhibitions of Ellmira artists' work put on by the library.
> (Strathcona Globe, March, 1978) (8.7.79)

The controversy created by the objection of city council to the exhibition was newsworthy. Further articles and an editorial appeared in the Strathcona Globe, and the radio "talk-back" shows were dominated with the discussion of the exhibition and the rights of city council to be able to challenge its hanging. In an article headed, "Here Are the Nudes", the following was said:

> The delicate sensibilities of Mayor Hec Morris and Alderman Gladys Potts are offended by the "gross and vulgar" paintings on display in the Centennial Library.
>
> ... Alderman Potts is primarily concerned about the proximity of the exhibit to the children's library. As a mother, she is entitled to her personal opinion, but the fact that the library received only one complaint from the public during the first three weeks of the exhibit indicates the vast majority of parents do not believe their children are damaged by the sight of paintings of nude women.
>
> We would agree with Alderman John Cowley, who described the issue as "a tempest in a teapot" were it not for the mayor's disturbing statements.
>
> When Mr. Morris says that city council appoints and can replace members of the library board (who properly refused to dismantle the exhibition), that is a threat, and no amount of denials can disguise it. And when he states that the display would be in "bad taste" in any public building, and adds he has no objection to censoring art if it is in the interests

> of the city; the inescapable inference is that everything from exhibits in the Strathcona Art Gallery to productions at the Capitol must meet the mayor's particular standards or run the risk of closure by City Hall. That is obscene.
> (Editorial, Strathcona Globe, April, 1978)
> (8.7.79)

Bruce had mentioned that even his mother who had been very concerned by the controversy, was convinced by the number of people supporting the exhibition on the radio shows, that the paintings were not in bad taste and should not have been challenged.

Bruce reacted two ways to the publicity created by the controversy.

> First I saw the negative aspect. The negative aspect was that two people, the Mayor and one, an alderwoman, were trying to impose their standards of morality on the whole of Strathcona which I didn't like. I thought, especially, they had been hanging in the library for two weeks, almost three weeks, they had been hanging in the library, and there weren't any complaints. After all the publicity they got two phone calls of complaints. So basically they (the public) didn't give a damn about the paintings. (8.7.79)

The exhibition, because of the controversy, was also seen by Bruce as an important event. In terms of exposing people to serious art work, the public would not normally make the effort to view an exhibition, however the controversy did heighten their interests.

> Although, the library recorded almost a record turnout for the exhibit. People in their lunch hours would walk down to the library to see what all the controversy was about. So I see it as an important art show for Strathcona because of the fact that it was probably seen by more people than any other art show in the city. That's not saying whether the paintings were good or bad, that's just saying a lot of people saw them, and were introduced maybe for the first time to art

work. Good art work! (laughter) (8.7.79)

A year later, the Strathcona Globe ran a story of Bruce's then current smaller exhibition in the foyer of the Capitol Main Theatre. The reason for this coverage was perhaps due solely to the publicity gained the year before. However, the article did recount the situation and describe how in fact Bruce gained as an artist from the publicity, rather than be intimidated by the attempted censorship.

> "Censorship Threat Helps an Artist's Career"
>
> by Stuart Schreiber
>
> The driver climbs down from the Greyhound he's just wheeled in from Armidale. He picks up a copy of The Globe and there, right on Page One, his nudes have made the news. Bruce Sawchuk, artist and driver, had found himself the centre of Strathcona's cause celebre of threatened censorship for 1978.
>
> It's hard to believe it was a year ago, says Sawchuk, whose current exhibition at the Capitol Main Foyer will raise nary a political ripple. Unlike the studies of the human figure in the public library - which Mayor Hec Morris wanted removed, and which shocked Ald. Gladys Potts because children were staring right at them - Sawchuk's new subjects are completely draped. He has painted a series of tables, covered with diagonally-striped cloths, surrounded by chairs.
>
> When his library show made waves last year, he was a virtually unknown artist with his first one-man exhibition. The paintings stayed for the last week of the scheduled time, despite the political furore.
>
> Sawchuk, still a relative unknown, has gained from the publicity, and he knows it. "I was happier than hell to be on the front page of The Globe."

> As for the mayor and alderman who opposed his work, "I had nothing against their individual opinions. Anyone has the right to an opinion. It's when they try to impose their views on the masses of Strathcona that I mind. I really respect the library for the stand it took" ...
> (Strathcona Globe, February, 1979) (8.7.79)

The immediate effect of the publicity at the time of the exhibition was to increase the offers to buy his work, and to help establish Bruce in the "art world".

> I sold about half a dozen after that. I hadn't had any offers to purchase, I had on opening night two offers on one particular sketch, one of the two sketches I had hung. My wife was inclined to, - I had that hanging in my front room, she didn't want me to sell it, so I didn't sell it. I have since sold it at twice as much as I was offered.
>
> The positive aspect was all the publicity, you can't refute publicity like that, especially in the art world as such. (8.7.79)

## The second exhibition and expectations of artistic success

> I don't think one should hide their work no matter how bad or good it is. If you have done a lot of it, you know, and that's one of the first couple of exhibits I had, you know when I looked at them I didn't think they were fantastic, I thought there was the odd painting that was great, and that was as good as you could get, as good as I have seen, and maybe better than I have seen, but not to, not to exhibit is a bad thing. (24.11.79)

After the publicity-saturated first exhibition, the subject matter of Bruce's paintings changed to smaller still life interiors. Home renovations and bus driving had placed restrictions on artistic endeavours but these new paintings became the basis of his growing ambitions as an artist. Bruce approached the commercial galleries of Strathcona with a portfolio of his work hoping to be accepted for another one-man exhibition. Although the exhibition in the library had been a qualified success, it was his ambition to be accepted by a commercial gallery in the city.

During the summer of 1979, Bruce recalled his experiences in trying to be accepted into one of Strathcona's galleries.

> I bought about a $50 portfolio case which I used to carry around a group of paintings ... I was told in one case, the "Tanglewood Gallery", if I had something else to show, bring them back, because they were interested. I am going back there, maybe with this new series I'm working on. But I didn't get into any gallery as such. The basic comment on my work was that they didn't think it would sell. The fellow at the "Art Market" said that it was "one hundred percent better than anything that has been brought to me". With that you would think that he would hang it and sell it, but he didn't!
>
> These people must know the public's taste, and some of them I couldn't blame for not taking my work, because they seemed to have some sort of a theme in the gallery. - A theme being landscapes maybe. Maybe their clientele came to them for landscapes, or Indian art, or Eskimo art. Andrew Goss who owns the Renwicke galleries, I had a good session with him. He tore my paintings apart, and then basically, what he came up with, criticism, I could counter-criticize, very easily. So there seems to be a line drawn, an easy line, we both agreed they were good! But he couldn't see them hanging and selling. (8.7.79)

Bruce was finally able to exhibit his work in the foyer of Capitol Main Theatre, of which the Strathcona Globe, in February 1979, described the less formal exhibition.

> In the current exhibition, entitled Interior Colors, has a recurring table and four chairs. The colors change from canvas to canvas, as do objects on the tables, and the shape of the tables (round, but which sometimes appear to assume the shape and flying ability of a kite). It isn't the object that matters at any rate, Sawchuk says. It is shape and color.
>
> Before deciding to show at the Capitol, Sawchuk looked for a commercial gallery that would sell his work. He's still looking and still hopeful.

> And although he has had two shows in public buildings, he has yet to have a show in a public gallery and is still waiting for the first published review of his work.
> (Strathcona Globe, February, 1979) (8.7.79)

The "interior paintings" which had come about because of the studio situation and the bus driving times had not produced the level of response Bruce had anticipated when he had begun preparations. The excitement of his first exhibition had tamed to a non-acceptance of his work by the commercial galleries. In July of 1979, in an interview in his home, Bruce explained how he might regenerate the impetus he had begun over a year and a half before.

Q.

You are preparing for another exhibition?

Bruce

Yes.

Q.

And when do you think you will get this underway?

Bruce

Hopefully this fall. I've got to talk to Tom who is the chairman of the Latitude 53 Society of Artists. And then if that doesn't pan out, then I'll arrange something for myself, which I'm starting to do right now, think about now.

Q.

How will your next exhibition differ from your previous lot, or is it a continuation of what you are doing?

Bruce

It's going to centre again on the female figure, and that's basically all I can say now. I'd like you to see these paintings but some of them are in the studio now, but I don't want to take you down there today.

Q.

I'd be very interested to look at your work, when you think it's ready to be viewed.

Bruce

I'm almost at the stage, right now anyway, that I'm thinking of almost shock therapy, some sort of shocking feeling they seem, that seems to emerge from them.

Q.

To you or the potential viewer?

Bruce

I didn't have that in mind when I started and all of a sudden I got involved in it.

Q.

Is it a case of attempting to shock people out of complacency about your work?

Bruce

If you can shock them and say, "Hey, I'm on the front page of the Globe". Although I didn't know it was going to work, or plan for it, it happened. After it happened I had the feeling there should be a follow up to that. I should now take it one step further and follow that path, not pornography, but something to build up on the nude again. So, "Oh Sawchuk's back. Give it another splash on the front page." Not necessarily the front page, maybe on the second page or something. But I didn't follow that up and I almost feel sorry I didn't and although it doesn't upset me because that's not where my mind was at the particular time. (8.7.79)

Not only did Bruce see the opportunity which was offered by paintings of nudes to gain publicity, but he saw the possibility where his name could be associated with some idiosyncratic feature easily recognized by the viewing public.

... As a painter, and you yourself must know this, I was told, Tanntoo, have you seen his work? He is an Indian who graduated from the Alberta College of Art, and now

> he's almost under the aegis of the Alberta Government. They built him a studio in Blue Lake and, when he dies, when his family leaves that studio, they are going to make it a museum. He was an alcoholic for a while and he knew a mutual friend, Helen Tziklas. She's a painter in town who has exhibited quite a bit. I was talking to Helen, and Tanntoo told her, she should get a gimmick. To promote your work you need a gimmick. In modern society today to get things going you need a gimmick, for society to accept it, or to build it up. Helen was shocked, we sat down and talked about that. We realized that, although it sounded, crude, he wasn't too far off by saying we need some sort of a gimmick. Because when I took my paintings out, these paintings, they are good paintings, they all had some sort of relationship, at least I thought they did, and maybe there was no gimmick, no gadgetry. (8.7.79)

Conversely, if such a "gimmick" was to be the controversial nudes that gained the initial publicity in the Library exhibition, then Bruce was perhaps a little reluctant to exploit it fully.

> This next art show I have, if it continues along the same lines, it worries me because if I do have a one-man show, and if they do find out I am a teacher in a junior high school, I don't know if it would go over very well. (8.7.79)

Because of his later commitments to his new teaching position, the exhibition planned for the Fall of 1979 did not materialize. An alternative opportunity to be part of a group exhibition on erotica, put on by the Artworkshop Gallery, did allow Bruce the chance to return to the figure as the subject of his paintings, but he was disappointed with their perception of his status as an artist. Bruce ultimately did not participate.

Q.

> I mentioned earlier, and I'll ask you again, about your next exhibition, because when I was talking to you, you were looking forward -

Bruce

> Yes, I was looking forward to this show on erotica, there were two things about the show that I wasn't pleased about that much. For one, I wasn't given any special consideration.

Q.

> Who put the "erotica" show on?

Bruce

> Artworkshop. I thought I was closer to some of the people than to receive an envelope in the mail that was sent out to the membership in general telling them about the exhibit, and asking them if they had any things on erotica to bring them in. I was insulted by that. Not because of my work, but because of the friends that I had at Artworkshop. I was insulted by the fact that they would just send me a general membership letter rather than phoning me or writing me a personal letter, or something like that. So that's one of the reasons that I decided not to exhibit. I was mad, and the other was I was tied up a lot and I was just getting into, school was starting, and I was working on this series, and I was working on this erotica theme,and I didn't develop it as far as I wish I had. I still can see myself working with it, and I wasn't fully satisfied with what had happened and I believe there was a lot more to be done with it. So I was trying to make the decision whether to have it exhibited at that stage or not. (24.11.79)

Later events, irrespective of his beginning a career in teaching, made Bruce define more sharply his anticipations as an artist, as well as his present self-image. His past reputation as an active painter opened up another opportunity to expand his position.

A new gallery opened in the city, and through a mutual friend of the gallery owner, Bruce was invited to be part of the opening exhibition. The works of most of the well known artists in Strathcona were represented at the exhibition, but Bruce's one untitled work had been squeezed into the back corner of the gallery in a difficult position for viewing.

Even though Bruce was not satisfied with the position in the gallery where his painting was hanging, nor with the fact that he had forgotten to identify his own work, he was pleased to be part of an effort which involved many of the established artists in Strathcona. Although Bruce was pleased to be among those accepted for hanging, he was at the same time, disappointed that the total exhibition was not all that exciting.

> I enjoyed a lot of the works. I've seen that style from the university so many times though, like Wilson and Shepherd and Ian Turner, who else? The fellow that did the harness, and Tony did the ceramic head. To me it was repetitive, I had seen it before and it bored me, those works, because I had seen those works many times before. It is the same old stuff, the same old show they put on every year, but to be participating in it, to be in a nice gallery, it was a nice gallery, beautiful little space they have got in there, and to be participating with the people who were teaching me art, was nice. Nice to be involved in that sort of thing. It gave me a nice feeling to think about it. You know, it is a plus factor for me, I guess, in that regard. (5.12.79)

As part of the invitation to take part in the combined exhibition, Lesley the gallery owner, asked Bruce if he would also be interested in using the gallery for a one-man exhibition. Bruce was delighted at the opportunity to prepare for such an exhibition, but once again the opportunity disappeared. The owners of the gallery decided, after the opening night, not to use the gallery for one-man exhibitions. The gallery would now hold only ongoing exhibitions of several artists' works simultaneously. Even while the prospects of the one-man exhibition were still alive for the new gallery, Bruce could see the importance of looking beyond Strathcona.

... perhaps I would prefer to be with the Tanglewood Gallery because they have connections with Europe and Toronto, but at this point I am not concerned about that because I am going to be taking my work to Toronto and Vancouver this summer.

Q.

Will you look at your one-man exhibition as a personal goal or as a selling exhibition?

Bruce

I don't think it is a selling exhibition, although I am going to limit the people I send invitations to this time. I assume I will be limited anyway by the gallery itself. They will probably like to invite their friends, their regulars. I'd like to sell some, that's for sure, because they are accumulating in the basement, I've got a big stack of them at the back, but I think it is more a personal goal to exhibit, it gives me something to work towards, in that I slump and I don't work as well when I haven't got a goal. What's the use of painting? To look at it myself? So when I know I can take it out, I think that is where the work should be. (24.11.79)

The gimmick that had been suggested by Tanntoo and the sensation of the library exhibition had both made inroads on Bruce's perception of ways to be accepted as a painter. Although Bruce no longer wanted to make another "splash" he did perceive ways in which he might establish a notable idiosyncrasy. This "difference" was based on not being classified as a "local artist".

Q.

You still didn't answer the question I asked you earlier about your next exhibition.

Bruce

Well I'm trying to. I think that the university will be accepting portfolios now for 1980, or 80-81, so I'm going to be going down to the university and take a portfolio down there.

Q.

The student union gallery?

Bruce

Yes, and then this summer, I am, with the time I have, I am going to be going to Vancouver and Toronto and I think New York maybe. Just to see New York, but Vancouver and Toronto I'm going to be taking all my slides along, and drawings and paintings. So I am going to try and get into a gallery, I think it is important to get outside of Strathcona. To have something going outside of Strathcona.

Q.

You were saying something about a guy who was going to Paris every year from here.

Bruce

Yes, Peter Cooper.

Q.

There was a lot to that actually?

Bruce

Yes. You could say that you had an exhibition in Paris or Montreal, even if you go to Montreal, or go to Toronto and you say, "Well, I'm from Strathcona". Well, you are a "foreigner" to Toronto. Like you go to the galleries here and you are from Strathcona, "Oh well, yeah, okay".

Q.

A little bit of exotica?

Bruce

Yes. Here you are not "exotic". You are just one of the people from Strathcona. What's the big deal? A lot of good artists are from Strathcona. You are only one of them. "We haven't got time to show them all", so, I think once you get outside of Strathcona ... I think there are a lot of good people around, out anywhere, in the world, in Vancouver and Toronto. I think we have perhaps some of the better galleries and people who seem to know something about art because from the magazines that come in and show some of the exhibits that are going on out there. Well I seem quite pleased with them. I'm pleased with what is going on there. (24.11.79)

## "Being a painter is something you arrive at"

> It is something you arrive at even, like even before I talked to you, you just arrive at it. You always think, "Jesus, I want to be a painter, someday I want to be a painter". All of a sudden one day you arrive at it. One day, I think I told you that before, you arrive at it one day and you say, "My God, I've been doing all this work, I am a painter, why am I thinking I should be a painter someday?" You arrive at it and you can't get away from it after that ... (24.11.79)

> Even when I was in Montreal I didn't feel that I was an artist. I didn't know what an artist was. I saw them, I realized, perhaps I am contradicting myself, I don't know, but as far as the feeling of me being an artist, I saw them and I knew what they were like, I knew what one looked like now and perhaps I changed my style, I don't know. But as far as myself being an artist, I didn't know what was good and bad as far as drawing went, and I didn't know what was good and bad as far as painting was. Because I had taken a painting course, the only thing I knew was what a good print was. I knew what a good quality print was and that is why I went into print making. I didn't know anything about painting. So I saw these paintings, to me I could look at them, the only way I could tell if they were good or bad using my judgement was whether I liked them or not. Whether they were representational, abstract art didn't mean anything to me, I didn't know. So as far as myself being an artist, well I hadn't come to the point yet where I was declaring myself an artist, I was declaring myself wanting to become an artist.

> I had spent a lot of, a few years trying to be an artist, and all of a sudden it came to me, and I said, "Well, am I trying to be an artist or am I an artist?" You know, what is the difference between the two? Here I saw all these students in Fine Arts who were students of Fine Arts, and in my last year of university, the three art painting courses, I didn't feel like I was a student any more. I could communicate with the profs, I talked to them as though I was their colleague, as I was an artist. And Dave Ballard came to me and said, "Well, there is no use talking to you any more about me helping you, Bruce, all I can do is give you my opinion of your work because you are an artist now." I think things like that kept building up on me, in me, and certain lectures like Harold Chan gave, and Jack Bush came to town, Sydney Tillim came from New York during that year, and all that built up, and I realized I am not trying to be an artist, I am an artist. Whether or not I have exhibited, and whether or not I have sold a great many works, I am an artist. (9.1.80)

The experiences gained in the last year of university had ramifications far greater for Bruce than just realizing that he was now an artist. Many past experiences became more meaningful in terms of current happenings, and many models for future decision-making were offered. This was a period Bruce described as his "personal renaissance".

Q.

> I was looking back to try and find significant changes in direction in your development as an artist, and one of them that you mentioned was Harold Chan's lecture in art history, your own "personal renaissance". Can you think of any other really significant, like everything you have said is significant, but I think all of a sudden something happens, and then you go in another direction.

Bruce

> Yes, well even that, I think I explained that to you, the Harold Chan lecture. Like I think it was not just that lecture, it was all of a sudden I was ready for it, everything had built up and I was ready to receive that. It was like a communion from the Catholic service. I was all of a sudden ready to receive Holy Communion. I think that was one. The same year Sidney Tillim came, and he was an inspiration, from New York. I don't know if you are familiar with Sidney Tillim's work, he is a realist; and John and I, John Baker, snuck in, he is in Toronto now, he and I got along very well when we were painting that final year. He was a few years younger than I, but we had this companionship that we really enjoyed each other, we did drawing together. We snuck into the Sidney Tillim lunch that the masters' students and the profs had for Sidney Tillim in the Students Union Art Gallery, because all the profs' works were hanging up. So Sidney Tillim was invited to come and give a critique of the profs' work, and he tore into them. You know, for instance, everyone thinks that Arthur Rennard is such a terrific painter, one of the best ones there. Well, Arthur was explaining to Sidney, on the side, whispering to him; he didn't want anyone to hear what he was telling Sidney, but old John and I were right beside him, 'cos John had worked with Sidney Tillim at Emma Lake in Saskatchewan, and so Sidney was telling Arthur about his painting and saying, "Well, if you are going to do that, why be so secretive about your subject matter and have to explain it to me? How do I enjoy your painting if you have to explain your subject

> matter to me?" Because Arthur paints landscapes, but they are very abstract, and they are windblown, they are almost from the dirty thirties. They remind you of the dirty thirties, with the sand blowing all over the place, and Tillim tore apart every prof that he came across, except there was one that he was turned on by and that was a print maker, I forget his name now. So that was a turning point, to hear these profs criticized by somebody from New York and who was well known. And then after Sidney Tillim was Jack Bush. Everything seemed to happen that year. Everybody came. That was important. Everything was important to me. Jack Bush came and there was so much power happening in that particular session that he had with us in the gallery there. Then he had his works hanging in the Strathcona Art Gallery and he died and I felt so sorry, He was the first abstract painter that I enjoyed and seemed to understand, he was a Canadian, unbelievable, and he only painted on weekends. And well for the last few years he was retired and he was doing, and his works were so magical, so musical and so good. I just couldn't get over it. And there was so much power happening in that lecture hall and Dave Ballard was sitting beside me, and Dave said to me, "Anybody who is important is here", and I didn't know what he meant by that, but I kept thinking about that, and said, "Well, I guess that makes me important". (laughter) You know, because there was such a feeling, it was like being at that seminar I said about psychology, it was a power trip, it was to build our power, our energy, and that one lecture built my energy and kept me going, and has kept me going up until now. So I think those three, those three were major turning points. (9.1.80)

Irrespective of the connotative experiences Bruce had during university, he did not overtly display these in his new-found position as artist. During his second exhibition Bruce declared that, in fact, he had rejected much of what he had learned at university. Later events during teaching revealed that significant university experiences did affect his decision making, but at the time of the exhibition, the Strathcona Globe reported Bruce as striving to be free of those influences.

> Sawchuk considers his work to be emotional representationalism. "All I do is respond. I have an emotional response and that creates a two-dimensional work."

> He's not impressed by those who urge artists to find their place in art history and ask themselves "what's the next step?" In fact, to paint he has had to throw away the things he has learned about the academics of art.
> (Strathcona Globe, March, 1978) (8.7.79)

Gaining recognition as an artist

Not only has Bruce reflected on his personal achievements in the world of art, but he has also considered these and future achievements as part of the progression to becoming an acknowledged professional. The situation that Bruce envisages as being solely involved in his artistic pursuits is one for which he maintains he has no set deadline, or steps of procedures to attain.

> Perhaps some day. One of the reasons that I probably haven't attained it is because I haven't set that in my mind as to what exactly I want to do. You know, for instance, getting back to my subconscious thought, I think the thoughts that we place in our mind are the thoughts that eventually take over, and if one placed that thought in their mind where, "Yes, I am going to be an artist, I'm going to be a professional artist and I am going to make as much money from my art and I will be able to support myself." I think that would probably work. I have formulated the thought of wanting to produce excellent work and excellent paintings, and I think they are blossoming now, but as far as being a professional artist, that thought is in my mind, yes! I have not set any specific five year plan or three year plan, it is just sort of going to happen. It is just like this art show, I mentioned to you before, I wanted to have some sort of show to get back, to have closer ties again with the people here in Strathcona who are involved in art, and it just happened. I didn't set any specific date on it. (5.12.79)

The real world of being a full-time artist is one for which Bruce thinks he is not ready. It will just "happen" if he wants it to happen. Bruce would not want to endure the financial constraints that would accompany doing it now. Bruce feels that his paintings and his art work are equal to those who are solely engaged as artists, but these professionals are surviving in conditions which he feels are unreasonable.

In December, while Bruce and I were discussing his plans for his newly announced one-man exhibition, I brought the conversation around again to becoming a publicly-acknowledged professional artist.

Q.

> I am looking at that transition from perhaps your position in exhibiting at the moment, and the point where you are a fully employed professional artist. What do you see this exhibition as being on the continuum?

Bruce

> I don't see it happening here! I blame myself, I'm not enthusiastic about that thought as far as Strathcona is concerned. Although perhaps it is a good place because of the money, I don't think we have generated enough interest in the arts here. There is a small elite group that I see here. Every exhibit I go to I see the same faces, you know, the odd new one that I don't know ... When I go to an opening at the Strathcona Art Gallery you see the same faces, you don't see the new ones there that should perhaps be there buying the work, so my ideal or my next goal is to take my slides and some of my work to Vancouver and Toronto where I think that is what is going to make me or break me as far as being a professional artist goes. I don't think I am going to be "made" here in Strathcona, "made" or "stomped on". Because I know a lot of good artists here are just sitting around painting and exhibiting once in a while, having a one-man show once a year or so. They may be making about $7,000 a year, maybe getting the odd government grant once in a while, but I cannot survive on that.

Q.

> You don't want to survive on that?

Bruce

> No. I definitely don't want to be in a position right now where I have to be supported for my work, because to me that is too much emphasis on the ideal artist who should be working solely with his artistic creativity.

Q.

Do you see yourself staying in teaching until you retire?

Bruce

No, no, definitely not.

Q.

So somewhere in there, there is going to be a changing time.

Bruce

I think so, yes. It is going to involve art again. It is going to perhaps involve being a professional painter. Artist! I think it is possible. I think the time is right for that to happen, and I give myself five, maybe ten years, although I have got to be a lot more specific than that if I want it to happen. But I give myself a few years yet. It is going to happen. It is going to happen. (5.12.79)

Q.

So the next step, perhaps, would be that between being an artist and being a full-time artist. This is unclear, you talk about people who are involved in it -

Bruce

I am unclear about it too, as far as full-time artists, and part-time artists, and suffering artists, or real artists, in quotation marks.

Q.

Let me put it this way. Do you think that an essential pre-requisite to being the "complete" artist is to be a full-time artist?

Bruce

No, I don't think so. I always did when I was in Montreal. At that time I thought the life that I was leading, because between jobs I would have two weeks off and I couldn't find a job for two weeks. I'd quit one, I'd just got fed up with it, I'd quit it, and then I'd have two weeks off and I'd get depressed and I'd do some drawings and they were very depressing drawings. I've thrown most of them away, just kept a few of them. I

> think I have a few of them, I don't even know, they weren't very good drawings at all, some pastels. At that time I thought one had to suffer to be a full-time artist and be depressed, because they all looked depressed to me. (laughter) And wear old clothes and do it full-time. But when I came to the realization that I was an artist, I don't think one can distinguish between part-time and full-time artists. I think there is one who is serious at his work, no matter how much time he spends at it, I think is an artist. You have a lot of so-called part-time painters who paint a lot of landscapes, you know, weekend painters, well I don't think they are seriously artists. I think they are more like crafts people. To me, they remind me of crafts people, but, now being a teacher and doing art work after school and on weekends and on days off, I can't see any difference between myself and people I know do it full-time, like Theo Feros, Scott Olds, a sculptor, and Stephan Vayen, who is now about 45 years old and full-time. But these people are five or six years older than I and most of them have their M.V.A. So you could say that I am basically doing the same thing that they have done except I have not taken my M.V.A. I am working and painting. I am getting as much experience as they had in their Masters program. (9.1.80)

Establishing and keeping "contacts" in the field of art are considered by Bruce as being important in relation to being considered a professional artist. By maintaining such contacts the impetus of artistic involvement is maintained.

> ... I think it is important keeping in contact with people, with people in the art world, you know, people in your environment influence you and if you only hang around with beer drinkers and hard hats, that's the way you think. (24.11.79)

However, at the opening night of an exhibition in which his painting was hanging with the "well-known" artists of Strathcona, many of whom had taught him at university, Bruce's confidence in his status as artist became less secure and the need to be part of that culture appeared weak. Bruce recounted that evening which he had anticipated to be exciting.

> I didn't stay long. I could have stayed longer at that opening, but I walked in there and I just didn't have a good feeling at all when I was in there. People seemed

> to look at you with a "What are you doing here?" "Who are you?" or "I'm exhibiting my work, why are you here?" And I looked at all the works, and to me, they were basically the same old thing that I have seen for the last four, seven or eight years from the university shows they have at the Student League Gallery. (9.1.80).

From before the time of his first exhibition in the public library, to the achievement of having a painting hung in an exhibition along with Strathcona's "well-known" artists, Bruce had developed strong convictions of his own abilities as an artist. Although Bruce was far from teaching the levels of artistic success he held as a goal, he did possess confidence in his past achievements which gave credibility to his anticipated successes. Bruce carried this experience and model of success with him in pursuing a career in teaching art.

# CHAPTER III

## GAINING EMPLOYMENT AND GETTING READY

### The decision to seek full-time employment as a teacher

By the spring of 1977 Bruce had completed four years of university, but was still two courses away from a Bachelor of Education degree and teacher certification. The spring and summer sessions of university did offer Bruce the opportunity to complete all requirements before school began in September, so he submitted an application for employment with the school board in anticipation of completing his degree, at the same time that he applied for a driving job with Greyhound Bus lines. The application to teach did not materialize, but a driving job was offered and accepted by Bruce, which left the two remaining courses of the degree undischarged.

Any ambition to teach was still secondary to Bruce's desire to become an established and recognized artist, but after a further year of driving the fulfilment of either was becoming more remote.

> So I finished that (university) in May, April, and went to work for Greyhound where I was two years, and after two years with Greyhound, I don't know, after a year with Greyhound I realized I didn't want to be a bus driver all my life. Although I made lots of money, you were on call twenty four hours a day, and it didn't leave me much time for painting though, or doing things we wanted to do. (8.7.79)

> I realized that I have got to do something else other than drive a bus to get myself some time to paint, and to get out of this bus driving. I was enjoying it, but it was too much time away from home. (9.1.80)

Co-existing with a lessening desire to drive buses, were Bruce's doubts about a career in teaching. Many of these lowly conceptions about a career in teaching centered on his anticipated status as a teacher, which would be innately established by associating with people in a "profession" which he held in low esteem. Also, as an artist, Bruce had doubts what he had to offer "kids down at that level".

The concept of becoming a teacher, however, became an attractive and viable alternative to driving buses.

> So I said, "What can I do?" "Well, I am only two half courses away from an education degree, I could be as good a teacher as anybody else, probably better." So I thought, "Damn it, maybe I'll teach." I just set my mind on teaching. I took those two half courses while I was driving full-time, which was quite an accomplishment, and I basically gave up painting because I didn't have any time to paint while I was doing that, and got my degree, and quit driving buses. As soon as I got my degree I quit. (laughter) (9.1.80)

Bruce felt that his background lent him sufficient authority to teach and he seemed to feel there would be no obligation to be classified with teachers by association.

> . . the reasons I didn't want to teach. One of the things that turned me off teaching, in the faculty of education, and I think you have them in all faculties, you have these people and you ask yourself, "Why do they have these people, and do I want to be associated with the stigma of this particular person as a teacher?" I didn't think teaching was a profession at all, or (you) could call yourself a professional. Once I got over that idea, once I realized it was basically myself I have to think about. If I make myself a professional, I can be a professional, no matter what the other people are in this profession. When I was "subbing", I came across a lot of people I didn't think belonged in the educational system. Realizing that, I felt people, like myself, should go in there and do your best! (8.7.79)

However, the professional attitudes Bruce anticipated he would be able to develop while he was substitute teaching were frustrated. He found he could not establish his standards of professionalism, and substitute teaching gave him little experience as a teacher.

Bruce

> All subjects. When you sub, you basically babysit as far as I am concerned. That's one reason why I got out of it too. They want you to become a professional sub teacher, but you go in there and they hand you these crossword puzzles and sometimes checker games, etc., and they want you to be a professional as a sub teacher. So what do you do? You go in there and you hand out games and just supervise. No, babysit!

Q.

> So you got about three months of that in?

Bruce

> Yes, I got about three months in and then I realized that, then Easter came, the Easter holiday. No money. That made me mad. Then I phoned in one time and said I couldn't make it after they had phoned me late to go to a school, and I said, "No, it's impossible. I don't have a car, et cetera," so after that they didn't call me for two weeks. I was without pay for two weeks again, because of some sort of personal feeling this person had when they called me and I said "no". So that made me very upset so I wasn't going to have any of this. Anyway I wasn't getting any experience. Sub teaching is not experience as far as I am concerned. The only experience it is is introducing you to the school, you don't get a feeling for the school, in the staff lounge! You don't get any training as a teacher when you are a sub teacher. So I thought "what's the use of this?" So I went and found another job. (8.7.79)

Although Bruce had implicitly announced his intention to pursue a teaching career by completing his bachelor of education degree, he was still not completely convinced that this was the direction he wanted to go. Teaching did offer predictable hours and generous summer vacations that would allow him to be with his wife, and paint. Teaching, however, was not a committed career aspiration.

The Strathcona Globe, reporting on Bruce's Capitol Theatre exhibition in February, 1979, reported him as being in the following position.

> Sawchuk, who no longer drives for Greyhound, has spent the past few months concentrating on painting. He's 28 now, and plans at some point to make art a full-time occupation.
>
> He's not essentially an academic painter. Although he studied painting at the University of Alberta, it was in the course of obtaining a degree in education. He hasn't taught since he graduated, and doesn't intend to. (Strathcona Globe, Mar., 1979) (8.7.79)

Several weeks after the Capitol exhibition, Bruce attended most of the art presentations given at the Strathcona Teachers' Convention. This attendance was intended to be no more than part of a preconceived strategy to secure a teaching position. However, some of the presentations appealed to Bruce as an artist, and in turn, convinced him positively of the possibilities that existed in school situations.

> ... I went to the teachers' convention and that sort of changed my mind about teaching too. I went to the teachers' convention, I sat in on almost all the art lectures. Mr. Ditchburn gave a short one. Michael Day and Johnston, I can't think of his first name, he's the principal at Topcliff Road. And then I saw some of the elementary art at his school. One of his teachers gave a presentation and I was intrigued. I thought it was fantastic. I thought some of the artwork there was better than mine. Really, individual pieces. They didn't have the ability themselves. I could see that not having a complete portfolio like that, they were taken from the odd student here or there, but some of it was so fantastic. That's one of the things that changed my mind about teaching. And that they were "professionals" talking about it, that's what changed my mind and I thought, "Aha, there are people who are professionals in this field". And the thing that really got me was, there were art works taken from grade 1 to 6, and from my experience, the artwork I have seen from grade 7 to 9, there was no comparison, most of it was, well, junk. (8.7.79)

Other than to gain from that which was offered in presentations, Bruce had attended the teachers' convention for two reasons: the first, to be seen to be interested in the teaching profession by those who would employ him; secondly, to associate with those he anticipated would be colleagues. The latter reason was modelled on Bruce's expectations of the art world's mores of social acceptance, rather than an attempt to assume a role about which he had earlier expressed doubts.

> The main reason I went to the teachers' convention was, I had visited with Mr. Ware a couple of times and he had said, "Oh, I will see you at the teachers' convention?" And I thought, "Just like being an artist, if you want to be an artist you have got to keep in touch with artists. You have to associate once in a while." And you have got to be within an art environment. I think you are who you associate with and that is why it is important to me to keep in touch with artists and communicate with them. Talk. And to me, at that time, I realized that if I wanted to be a teacher I had to associate with teachers, because if I didn't associate with them, how could I actually become a teacher. You know, actually think I could become a teacher. Because I ~~didn't~~ think about being a teacher at all. I didn't know what a teacher was. (26.1.80)

> I went, I didn't know what to expect. I had never been to one. I went because I wanted to associate with the people who were going to make me a teacher. And I think that is important. People who are looking for a job, if they don't associate with the people who are going to make them a teacher, then they probably will never become a teacher. (9.1.80)

During the four months, from the time he abandoned substitute teaching, Bruce took on a job selling educational software to schools, painted in his studio for a month, and ended up working for the city in a road painting crew. Bruce had applied for several jobs for the summer, Greyhound buses, Yellowline buses and city road maintenance. Throughout this total period he saw all those alternatives as only "summer jobs". What Bruce considered as his "power of positive attitude" would ensure the outcome of his ambition to be appointed to the Strathcona School Board in September.

> Now I didn't have a teaching position at this time, but I was not thinking I will get a job at Greyhound or I'll get another job with the city et cetera, and I'll stick with it if I don't get a teaching position. That's not how I was thinking and that's not how I was applying for a job. I was applying just for this summer. Maybe it was that positive mental attitude again where "I'm going to be teaching come September" and if anybody asks me, "What are you doing?" "I'm just working for the city or working for Greyhound for the summer. I'm going to be teaching in the fall." I didn't have a job. "Where are you going to be teaching in the fall?" "I don't know yet." (8.7.79)

## Seeking employment as a teacher

### The Process of employment

The official employment procedures, which have to be fulfilled to gain employment with the school board, are an involved sequence of events. Once a potential teacher submits an official application and transcripts to the personnel office, he is invited for an interview. From this interview, if a recommendation is made for employment, further file perusals and resulting recommendations take place. Finally a selection of candidates is compiled, from which school principals select their staff. Teachers newly appointed to staffs must await their turn in selection until those returning from leave are appointed, and others seeking transfer are placed.

The supervisor of art, before he can discover how many new teachers need to be appointed, must satisfy the needs of returning staff members, and where necessary, the re-assignment of art teachers. Even though it is the responsibility of the supervisor to discover these needs, the choice of appointment is ultimately that of respective principals to fill any staff vacancies. The principal has the power to select any recommended candidate to fill the staffing needs of the school. He can, if he wishes, irrespective of the partiality of the supervisor, place a non-art trained person in charge of the school art program.

The same subject of principal-selection of staff inevitably came up at a lecture I attended given by a personnel officer from the school board, to graduating students of the University of Ellmira.

Q.

> Is the _final_ decision with the principal?

Officer

> Outside of special education, yes. Right now we have four to five people for every job, but they are screened initially by the department, then by the principal according to the criteria he has set out for the type of person he wants. Then (he) must make a decision amongst those individuals he has met, or he has the option to come back and say, "I don't like any of those people, find me some additional ones".

Q.

> So would it be advisable for prospective teachers to lobby principals?

Officer

> _That is not acceptable_. The only way you can do any lobbying is if a person is on substitute staff and does an exceptional job and invites the principal in to do an observation on them. And for the principal to submit a written report. _But there is no prior lobbying at all_. (7.11.79)

_Pursuing employment and receiving a contract_

During the period from December 1978, when he decided to embark on a career of teaching, to the time when he was offered a contract of employment, in seeking a job Bruce was far from passive in allowing "the normal sequence of events" to occur.

First, Bruce began to make his presence known to those who would recommend him for appointment, namely, the supervisor of art and the personnel officers of the school board.

Q.

You were telling me before about when you went down to see Alan Ware.

Bruce

I don't know if it was the first or second time that I had seen Alan. I know I had seen him while I was driving a bus, before December, and then I went back to see him after I got my degree and that is when he told me that he had recommended me for a job already ... And then he said, "Well, I highly recommend you for a job, Bruce, I think you would be a good teacher". So after talking to him I felt good and I went downstairs and thought "What the hell!" and went to see Barry Grant again.

Q.

Is he in personnel?

Bruce

Yes. So I said, Alan had told me about a job that might still be available and wasn't sure if the position was filled. It was a job and there were about four or five subjects to teach, art, drama, something else. A job. It was a job that they needed a teacher to do it as a filler, to give everybody a break during the day at one of the schools. So I went to see the personnel about that job and apparently he said it had been filled. So I said, "Do you think there will be any openings?" And he said, "There might be an opening, you never know." Then I asked him about jobs in the future and we got to talking about recommendations and he said, "Well, you got a good recommendation". I think he has that letter from Parker in my file which I submitted with my original application. And then I got a brainwave, I said, "Would it help if I had a recommendation?" No, I said, "I have a recommendation from Alan Ware." But he didn't know anything about it, because I was just upstairs talking to Alan and he recommended me. Then I thought I would pull a sneaky move and I thought, "Well, if Alan had recommended me, why don't I tell this guy about it and maybe I could get it in writing". So I asked if it would help if it is in writing, and he said, "Most definitely! If you can get a recommendation from the guy who is the head of the art department." I said, "Wait, I will be right back." I went back upstairs and Alan's secretary was out, so I walked in and said, "Do you mind if I bother you for another few minutes?" And he said, "No, what can I do for you?" I said, "Well, you know a few minutes ago you said you had recommended me for a job?" He said, "yes." I said, "Do you mind putting that in writing so I can give it to personnel?" (laughter) He didn't think that was such a peachy keen idea, I don't think. Maybe he did. Finally he said he would. But he wouldn't give me the letter, which I wanted. I waited for it, and he said he was busy, so he said he would send it down. Which he did, because I have seen my file and he had a little note written out on a scrap piece of paper, recommending me for a job.

... and then I started bugging them. Every chance I got I would go back there. They would keep telling me, "Well, you don't have to come in, you could just phone to see if there is a position open." (laughter from Bruce) "Well, I just happened to be in the neighbourhood." (more laughter) They got to know me, even the secretary got to know me. The receptionist there in the personnel, she got to know me ("Mr. Sawchuk"), and she wouldn't even ask me what I wanted, she would look in the back to see if Grant or McGlynn had a free minute. (laughter) So that is basically what you have to do, you have to get your face known, and your name.

Q.

Did you contact Mr. Ware again in that time before you started writing the letters?

Bruce

I think I had once or twice, I had just dropped in, because even Grahame Parker had told me when I was student teaching, that the way he got a job was to go and visit Alan Ware once a week. Just to chat with him, so the guy would know him. So I thought I would do something like that. I think I saw Alan at least one more time after that. Just to chat. Not to do anything else, and then, yes I went to see him before my art show, and then after my art show, that was sometime in February. So I had seen him before and then after again. One of these meetings he had mentioned the teachers' convention. "You are probably going to the teachers' convention, aren't you, Bruce? I will probably see you there." I couldn't say, "No". I said, "Well, of course." (laughter) So I ended up at the teachers' convention. Every seminar I sat in on, he was there, so he would notice me, and I would wave at him and he would see my face again. (laughter) "Who is this son-of-a-bitch? His face keeps popping up." So that was in February, beginning of March. It was April or May that I got notice that I was hired. So it was just a month or two after that I got my contract. (26.1.80)

The constant reminding of appropriate people at the school board about his desire to be a teacher, did not of itself, satisfy Bruce that he was making a great enough effort to establish contacts. A book, written on the subject of being successful in the world of business, gave Bruce an alternate avenue to pursue entry into the world of teaching.

Q.

> You mentioned that you were influenced by a book your wife had. You were talking about the power of positive thinking. I did miss the name of that book.

Bruce

> Oh, "Positive and Mental Attitude", or "Success with a Positive Mental Attitude". I think that's the title of it. When I read that, one chapter intrigued me about the salesman, the person who was working in one city and wanted to move to another city, San Francisco, and didn't know how to go about it. He was a client of this particular author and they came up with the idea of writing a letter to, or first getting names from the business directory, of very influential people, and writing them a letter asking them for information. Actually building up themselves in a brief paragraph and then saying certain things about why they wanted to move to the city, et cetera. I took that idea because it worked very well for this person. So I took that idea and composed a letter that I thought was a letter seeking information from principals, but basically my intent was to make contacts because I didn't have contacts with anybody in the city. (8.7.79)

The letter was written in such a manner that it would first of all, establish the esteem in which the recipient was held professionally, and then secondly, solicit their advice, and, covertly, their support for the writer's employment.

Although nearly a year had passed since the mailing of the letters to the principals, I approached one of the schools which had responded to it, to learn if the principal recalled the incident, and also retained the original letter. This particular principal recalled the incident vividly and maintained that it had made such an impression on her that she had taken the "unusual step" and replied to it. She continued, "I felt this fellow really needed help, so when I was clearing my desk late on a Friday night I answered it as best I could. I even telephoned Barry Grant at the school board because I was so impressed."

The letter sent to this principal was identical to those sent to eight other principals within the school district.

26 April, 1979

Dear _____

> I have to make a decision that will be very expensive for me in both time and money, so I need dependable information that will help me arrive at the right conclusion. I cannot get that kind of information from anybody, that is why I am turning to you.
>
> In brief, I want to know if there may be a need for someone with my qualifications in the Strathcona area. I am not asking you for a job. I really want your common-sense opinion as one who knows the situation in regard to teaching positions. Friends have told me about a "lack of opportunities", but friends are biased, and I am looking for sound judgment.
>
> Here, in a paragraph, is my background. I graduated from the University of Ellmira with a B.Ed. in secondary education. My major is art and I also have an extensive background in both english and social studies. My marks were above average in my final two years at the university; grade point average 7.5 - 8.1 During the last year at the university I also held down a full time job as a driver for Greyhound lines which enhanced my knowledge and experience. I am an artist and, in Ellmira, I have participated in both group exhibitions and one-man shows of my paintings and drawings. My experience as an artist totals seven years. For two years I worked as an audio-visual artist for the

> government doing layouts, designing posters and letterheads, and I supervised a sophisticated audio-visual studio where I coordinated efforts to produce educational programs on video tape. At 29, I have a desire to become a teacher; to share my experiences with young people and to grow creatively.
>
> If you think a demand for someone with my qualifications might open up in the next year or so, I would further appreciate your advice as to the best approach I might use to seize these employment possibilities. I have my application in the school board, but I feel unsatisfied with the progress.
>
> Believe me, your opinion will be helpful at this time, and much valued. I look forward to hearing from you.
>
> Sincerely yours,
> Bruce Sawchuk

The responses to the letters ranged from optimistic enthusiasm to abject pessimism. Three respondents requested interviews with Bruce, and one suggested that he approach principals directly. Over half the people contacted, either forwarded the letter to the personnel department and/or the art supervisor, or phoned them directly. Many other comments within the responses talked of "bleak times" and individual schools cited examples of non-opportunity, but to "hang in there", "hang tough", also because "the opportunities are there for those who pursue them".

> ... and I realized then without contacts you weren't going to get anywhere, in the teaching field. You had to keep on people's backs and get them to work for you. So I composed the letter seeking information, about, there was a trick in there, I think a lot of people saw through the letter, but they liked the enthusiasm, they liked to see that happening, they liked to know "oh somebody is interested in teaching, he's really pushing". Not pushing hard, just pushing. So as the response relates to the letter I wrote, it's mostly quite positive and helpful, and some of the principals took their letters down to the personnel office and et cetera, et cetera. So I had made the contacts which was important, and I had visited a few of those people and they were overwhelmed by what I was doing, they couldn't

> believe anyone would do such a thing, never happened to them before, and I was glad. From there things just started to happen, I started meeting people ... So that was the basic thing I wanted to do, to make contacts, and to show people I was interested in teaching and that I wanted to teach, and that the only place I was going to teach was in the city of Strathcona. (8.7.79)

The other source for making contact with the schools, was to probe the school at which he had experienced his first teaching practice. Grahame Parker, who had been the cooperating teacher at that time, had since left and informed Bruce of the possible opportunities that existed there.

Bruce

> Well, after I graduated and didn't have any contacts with the school board or any school. So I thought, "Well, I did some practice teaching at Gladesville and it would be a good idea maybe to visit that principal."

Q.

> This was before the letters went out?

Bruce

> That's right. Before the letters went out. By the way I didn't send him (Gladesville Junior High School principal) a letter. And in the meantime I had met Grahame Parker, who had left Gladesville. He said that they were having difficulties with their art teacher and that that particular teacher wanted to leave. So I went there and I didn't want to mention that to him, that he was having problems with his art teacher. I said, "When I was practice teaching here you mentioned that you might go for a half art teacher". That means you would teach four courses in art and maybe four courses in something else. And he just looked at me and said, "I don't remember saying anything like that", and he was very upset. He was in a peculiar mood. I couldn't understand why he would be like he was. Here I was, not knowing. I explained the situation to him. I said, "I'm not here to apply for a job," I said, "I'd love it if you offered me one, but I realize I am here at an awkward time." And he basically told me off. Told me that I didn't have a contract, I shouldn't be there. He said, "When you have a contract, come back and see me, otherwise don't bother me." So, it was a very short meeting.

Q.

You had gotten on well with him previously when you were practice teaching there?

Bruce

Not really, I had met him a couple of times and he had been friendly, friendly enough. I never really got to know him personally.

Q.

But it is a relatively large school?

Bruce

Apparently it is. I also had a letter of recommendation from Grahame Parker which I took with me to Jim Kuch. I took it with me, I handed him the letter, and he read the letter. He kept the letter by the way, because when I went back to see him, just a while ago, because he had phoned me for an interview, because he needs an art teacher, he had the letter. So maybe I didn't do too much wrong...

Q.

Now the next time you went to see him?

Bruce

A different situation altogether.

Q.

You didn't write him a letter so how did you get to see him?

Bruce

By then I had a contract with the Strathcona School Board, and I assume he phoned down and said he had a vacancy, in his art program. So they gave him my name. Then he phoned me and asked me to come in for an interview. So I went in there and it was an altogether different situation. He didn't realize I had a contract. The School Board just probably gave him my name and said, "Here is a prospect." I went there and it was completely different. He was trying to entice me, or tantalize me with some of the things that were happening in his art program. Saying that he had $4,000 to spend by Christmas and he had another $2,500, and they were going to re-vamp the classroom and put in another sink for the art teacher. So it was different. Then he said, "Have you been offered a contract?" and I said, "not

> really, I have a contract." His jaw dropped about three feet, and I helped him pick it off the floor. He then said, "Well, I think we have an art teacher." So I said, "Well" because I wasn't that sure that I wanted to teach there. So I said, "Well, maybe you better think about it." And I said, "Obviously I'm the first person you have interviewed." But he added that he had interviewed one other person. (8.7.79)

Although Bruce had a contract offer at the time of the interview with the principal of Gladesville Junior High School, his contract was not finally confirmed until the second week of June. Appointment to a school was not made until mid-August when Bruce found he had been appointed to Gladesville Junior High, the school of his first practice teaching experience three and a half years before.

> I didn't get an appointment (when I received my contract) which I thought was very strange, so all of this must have helped, because I didn't think they needed to hire me until there was really an appointment for me. I think they were going on the assumption that they would need at least one art teacher. Apparently, there were three art teachers on leave of absence that were coming back this year that had to be placed. So I thought it was very strange. I just smiled and sat back and thought that all the effort must have paid off. (26.1.80)

## Anticipating the teaching situation

By the time my initial contact had been made with Bruce in early July, he had accepted a contract of employment with the Strathcona School Board. Although he was now assured of a teaching position, no specific school had been designated. Bruce was hoping for an appointment to a senior high school but had displayed anticipation of relegation to a junior high school. As beginning teachers are the last to be appointed after all other teachers are assigned to schools, the situation of a neophyte is virtually decided by what vacancies remain.

Bruce had experienced an official job interview with the principal of the school at which he had been a student teacher. As a consequence, many of his preconceptions were drawn from this one school. In this period I had the opportunity to seek from Bruce, his anticipations of teaching before his thoughts were entrammelled with the actualities of an assigned school. Four areas of anticipated praxis and/or fears emerged during discussions at this stage.

1. The anticipated convergence of Bruce's raison d'etre in art and the concomitant degree of maturity of the students.
2. The focus of curriculum goals.
3. The concern that art, and art teaching, are held in low esteem by other sectors of the school, the school system and the community.
4. Responsibilities other than teaching art.

## Reconciling a raison d'etre in art with the nature of students

The Teachers' Convention which Bruce attended while seeking employment had impressed him for the first time that professional attitudes did exist in elementary schools, and that high quality art work could emanate even at this level. Several experiences in high schools, of which two were practice teaching assignments, had not particularly impressed Bruce in regard to the purposeful functioning of junior high school students. What he did acknowledge was the rapid change in maturity levels between grade 9 (junior high school) and grade 10 (senior high school) students. As the chances of being appointed to a senior high school were low, Bruce felt that the maturity level of junior high school students was going to be a real problem.

> I was never turned on by those kids, and I don't think I still am very much, the idea of teaching junior high. I don't know if I could take myself down to that level yet. That's what worries me. (8.7.79)

Bruce did not envisage ways in which he would have to regulate his artistic knowledge to match the needs of the junior high school situation, but rather, he considered ways of inducing the students to operate at his levels.

Q.

> Do you think the students in junior high have the potential to handle the types of programs you would like to see offered?

Bruce

> That's going to be the challenge. To treat them as mature people.

Q.

> By "mature people" do you mean mature twelve year olds or mature adults?

Bruce

> That's a tough question. I don't know how to answer that. I would say to take them out of the childhood stage, and I don't know whether that necessarily means taking them to an adult stage. Just to take them out of that childhood stage, that art teachers that I have seen, some examples, keep them involved with. To take them out of that stage, to take them out of macaroni to the pencil. If you can classify that as childhood and adult, I'm not happy with the childhood stage, but I don't know if we can take these so-called "children" who have been treated as children for so long and take them to an adult stage faster ... I'm going to be confronted with children as far as I can see. I wish to take them out of that stage. (8.7.79)

The most successful experiences Bruce had had in the classroom were during the senior high school component of the practicum requirements of university. The reasons for these successes were because of the higher level of maturity of the participating students, and as a consequence, the smaller differentiation between their capabilities and his own.

From this experience Bruce recounted one particularly successful project where he thought he had attained the higher level of high school functioning that he would like.

> I think they (senior high students) enjoyed it. I got some good responses, some good work from it. So that worked in senior high, so I'm basically thinking that I can use that lesson in junior high too. I don't see why not. But again, I'll have a different level of maturity. So it worries me. It was easy to do it in senior high because you'd tell the students something and they would get right down and do the work. (8.7.79)

Bruce saw his own philosophy in painting as a suitable model to solve what he considered the most obvious flaws in what is happening in schools. By not being concerned with realism per se, but using an interpretation of realism to satisfy artistic problems, junior high school students should not be "turned off" art. By turning the emphasis in art from seeking a realistic representation to an interpretive representation of phenomena, all students would be able to succeed. Bruce explained how his own artistic notions might be used successfully with junior high school students.

> For me it is sure easy to accept what I do as not being a representation of nature, rather it may be an emotional representation of nature. Completely two different things. Although the emotional representation work might be as representational as the so-called representational work. That's the direction I would like to go, yet I don't think I've found the means yet of taking junior high students in that direction.
>
> ... I think when I walk in I'll do drawing, or something that relates drawing to some sort of expression. An easy way of expressing themselves which will be related to, which I want to right away get them into a space, get them away from the usual pattern that I've seemed to see develop, where the students, if they can't draw a tree as they see a tree, are "turned off" by art. They say, "I can't draw and I can't do this", and if they can't draw this vase in front of them then they are "turned off" by art right away because they can't do it. I want to get them to a stage where they will accept the work that they do as being relevant, as being an expression of themselves. Perhaps even more than they themselves realize, as a piece of art work. So right away, I would like to start them off by doing simple things, not relating it directly to objects. Perhaps to photographs, but at the same time showing them slides and showing them what they do doesn't have to be "real". Even though we use the term "realistic" it can be "expressionistic", perhaps. So right away, with 7's, 8's and 9's, get them out of that stage of looking at their art and seeing what they have in front of them, and saying, "That doesn't represent that, because it is completely different from what I see over there". So that's what I think is the important thing, and I'm trying to figure out ways of doing that already. (8.7.79)

## The focus of Bruce's curriculum goals

The most important function of an art program in the schools, as seen by Bruce, was to have the students develop a working vocabulary of art. If he introduced terms of description and analysis, students would be more able to appreciate that which existed around them and be more responsive to their own art.

Bruce had mentioned this central thrust of his planned attack in teaching on the very first occasion that we met. Some twelve days later in an interview about the anticipations of teaching, I brought up the subject of the importance of vocabulary in teaching art once again.

Q.

> You mentioned the other day that one of your aims in a curriculum would be perhaps to give seventh graders a vocabulary which they could then use as a tool in art.

Bruce

> Yes, I think that is important, very important, and since that time we have been talking I have been doing some reading on it. Not extensively, but some, and finding that, in the particular book there, Nature and Seeing by Lacey, finding that I am not alone in thinking that vocabulary should be an important part of junior high curriculum. That particular book there introduces it, throughout the whole year. I thought I was unique coming up with this idea but I guess I'm not. But I think it is important and if I can get junior high students to the point where they start talking about art using a certain vocabulary, I think I would be very happy. That would be a great achievement.

Q.

> So that they have attack skills or so that they have appreciative skills?

Bruce

> So they can describe what they see in art galleries, our culture, and an important thing would be for them

> to talk about their own art. To take them from that stage, to get them to talk about their own work and to get them to go one step further and getting them to talk about art in general, art that hangs in the galleries. To use the words that they have been using about their own work because they can relate to that and relate those words to new work. (8.7.79)

Such a program as Bruce had envisaged was without any operational structure. Bruce knew what he wanted his students to become, but did not have means of being able to take them there. The description of language objectives was mostly idealism in that they were not supported by any pragmatic experience in the classroom.

At the time Bruce expressed these notions there was still over a month and a half to go before school started, and as yet, he had not been appointed to a specific school. Nevertheless, during this interview the specifics of the hypothetical classroom in the anticipated period of beginning to teach came into the discussion.

Q.

> Have you thought just about Fall? Say the first two weeks in the school?

Bruce

> I've thought about it, I've thought about what I'm going to do. I've never been in this situation before. What am I going to do when I am in the situation and confronted with the whole class of students? I'm going to have to be, oh that's a tough question. I'll have to inspire them somehow to do things. I'll have to introduce a program that is going to get them interested. Get them working in art, get them enjoying it, and at the same time learning the language of it, and perhaps some of the techniques such as printmaking, pottery techniques, et cetera. (8.7.79)

By the time when Bruce was about to enter his own classroom, he had already experienced over five months of being with classes. An aggregate of one month of junior high school, another month of senior high school, practice teaching experience, and three months as a substitute teacher. Irrespective of these experiences, it was from Bruce's own experience as a student in a high school that he drew an example of how he was going to conduct his teaching. The implementation of a program in art was still viewed from the perspective of a student, rather than from that of a teacher. Consequently, the relationship Bruce saw himself establishing with his own students was one in which meeting the students' expectations seemed more important than meeting his own curricular goals.

Bruce had difficulty in seeing himself as an authoritarian figure in his association with his prospective students even though he knew he wanted to be in control of his classes. Experiences in schools had made him very aware of the situations that can develop. Given these conflicting features, it is perhaps natural enough that he chose an inspirational model to reflect his opinions at this time.

Q.

> How do you feel about the responsibility of your classroom, seeing as up to this point, every experience you have had has been in someone else's classroom? Perhaps if I asked how would you run your own classroom ...

Bruce

> Basically, at this stage I hadn't even thought about that. Where things are going to be. Mainly because I don't know where I'm going to be or what kinds of facilities I'm going to have. If you take again the example of Gladesville, there's a little room they have off the classroom and has a door and you can lock it and you can keep things in it. Basically, I'd like a room set up so I could find everything, a place for certain things.

I am a believer in having discipline in the classroom, if you are going to talk about discipline, at least at this stage I am anyway. I want art to be happening in the room, that's all, and it's hard to say, I'd like them to be free, but I want to have a control over that freedom because what I've seen in the junior high school classrooms they can get quite rowdy and quite wild. Basically I hope to overcome all that by inspiration, I don't know.

Q.

What sort of relationship do you see yourself having in the classroom, what sort of relationship do you imagine you will have with junior high students? To put it another way, how do you think your students will see you if you fulfil all your anticipations?

Bruce

Well, the sort of teacher I respected when I was in high school is the sort of person I would probably base myself on. When I was in junior, and even senior high, the kind of teacher who would allow those who wanted to, to learn or to study, to do so. And to be able to control those who didn't want to learn or do things. When that was allowed, and you have that, it was a freedom, you either did your work or you didn't do your work. But you could not disturb the people who were doing their work. So I respected that kind of a teacher and I had a feeling that he was in control, and that if someone would cause a disturbance he would either look at them, or stamp his foot or something, and it allowed me to do my work. That's the sort of person I respected, so I'm there for those who want to learn and also for those who don't want to learn, but it may take longer for them. But the classroom is going to be geared for a learning situation, for those who are willing to learn. (8.7.79)

## Art and esteem: relative assessments

Apart from the revelations of professionalism in teaching art displayed at the teachers' convention, all other school experiences in art had caused Bruce to doubt his own predilection for such activities, and the value of existing programs. The presentations at the convention made Bruce aware that he did not have to adopt the "levels" of his presumed colleagues, but he still had to come to terms with the assumed expectations of students, parents and colleagues.

Bruce reasoned that one way in which the status of art could be raised throughout the educational system would be to associate it constructively with some other subject which already possessed status. Such new-found status would improve the quality of art instruction, the facilities in which it was taught, the professionalism of the teachers, and ultimately, Bruce's own career standing.

> We get anybody teaching art. If you've got an art course you can teach art. Whereas, I am not worried about it myself, but I'm worried about it in the minds of the system itself. If the system itself got the feeling that there was something in art that could be used, or could be thought of as an education, rather than just passing time, or babysitting, then I think it would help out the art program a lot in the city. For instance more money, better classrooms and a better calibre of teachers. So I'm not worried too much about the students, basically because, I'd like the status of art to change in the system itself, because right now it doesn't have a very good status, as far as I'm concerned.

Q.

> In any particular part of the school system?

Bruce

> In the system itself. For parents, for other teachers. I have a few friends who are teachers, they sometimes just laugh at me and say, "Oh, you have such an easy time in art. There's no intellectualism in art." Because they, you know, this is what I get. You know it just intrigues me.

Q.

> They may not be exaggerating what they have seen.

Bruce

> That's right, if it's pasting macaroni on pop bottles.

Q.

> You see yourself as fighting that sort of attitude toward art?

Bruce

> I can see if not fighting it, improving it. I'd like to see it improved in the system itself. To get away from the macaroni bottles, what we have to do is improve the calibre of teachers obviously. The teacher who introduced that, that "craft", there has to be a different feeling for art, there has to be a different knowledge of art in the system itself. And to start introducing it as a percentage, as a given mark. It's got to be important. So that's basically it, a shot in the dark. (8.7.79)

## Concerns about responsibilities other than teaching art in the school

Even though Bruce had not received an official appointment to any particular school, the realities and responsibilities of being a fully initiated member of a school community were beginning to make themselves felt to him. Experiences as a student teacher and a substitute teacher were devoid of extra commitments, however the employment interview with Jim Kuch, the principal at Gladesville, exposed some of that reality.

> Well, the principal said, "What else do you do?" And I said, "What do you mean?" "Well, do you have any other hobbies or anything?" I said, "Well, I play guitar, and paint at home, go skiing once in a while." So he said, "Because for your first year you will have to have at least one extracurricular activity involving students." So I assume I will have to stay after school once a week for an hour, an hour and a half, and have an art club or a chess club or guitar club. So I had no choice there. I could see if it was voluntary, I don't think I would volunteer or anything. I think it's alright to involve the teacher in community affairs,

which it is basically, what it will be. I can see it as an imposition also. They're asking me for my time and I get paid less than a bus driver gets paid, and he didn't go to university for four years, and now they're asking me to put in more time for community work and not get paid for it. So to me it's a little bit of an imposition. It is. I mean it. I belong to the community here, and go to the meetings once in a while. When they need some help once in a while I get involved. Why? I could see volunteering for these programs. It was saying, "You have got to do it." As far as I'm concerned once I get a contract I don't have to do it, though I probably will. People tell me you've got to do this, you've got one more class, it's got to be a club or something. (8.7.79)

## Anticipations of teaching after the appointment to a specific school is made

Less than a month before school was to begin in September, Bruce received a letter from the school board stating that he had been appointed to the staff of Gladesville Junior High School. This school had been the arena of his junior high school practicum several years earlier. As well, it had been an "employment seeking" school during the previous months. Although the school was far from being an unknown measure to him, once Bruce was entrusted and invested with a particular program, for a particular group of children, a new set of anticipated concerns arose.

The matters which were now pertinent to Bruce were not those centred on the global concerns of status, general curriculum goals or the maturity of the students, but upon the immediate realities of the lessons he would be teaching. These new pragmatic concerns fell into three different groups.

1. A search for descriptions of media, projects and curriculum guides which were consonant with Bruce's ideas of what a curriculum should contain.
2. The concern for the appropriateness of the current media supplies, and the perceived suitability of the art facilities existing in the school.
3. A need to identify source(s) from which Bruce could seek assistance.

### The search for descriptions of appropriate media, projects and curriculum guides

As soon as Bruce's appointment was announced he immediately began searching for material from which to plan his lessons and his program. The greatest source of ideas came from art education publications, especially those which identified the nature of the work at a junior high school level, and, in Bruce's view, were "serious" in their educational intentions.

In this search for an art program, Bruce did not make any reference to his university education or experiences in schools. He did however consider the curriculum guide in art education published by the Alberta Department of Education.

> ... a junior high curriculum guide, which I've seen before and I don't really care for ... Because I don't really think the curriculum guide is any good as far as teaching fundamentals. It really gives a bunch of exercises that don't lead anywhere as far as I am concerned. They don't have any direction. (10.8.79)

### The appropriateness of media supplies, and the suitability of the art facilities

Bruce had known, from the time of his interview with the school principal, that there was no need for concern about having sufficient capital to operate the type of program he would like to establish. However, what did become an immediate concern, was the nature of the supplies upon which he would become dependent within three weeks. From discussions with Mr. Ware, Bruce found that the following year's supplies had been ordered six months previously, and he feared he might have no recourse to correct the situation.

Although Bruce had taught at the school during his practicum over three and a half years before, he visited the room once again during his employment interview with the principal. Bruce was informed by both the principal and the supervisor of art that the room was due for renovations. The main structural renovation was to be a second sink installation. In addition the room was to be completely repainted. Bruce judged the room as suitable for his needs. The store room and classroom cupboard space would allow him to organize his supplies in a manner geared to the efficient running of his classes. After the principal has explained to Bruce about the school option system, of which art was a component, he recounted that space was no longer a critical issue of concern.

> ... His whole school seems to be geared towards options, like the students have two options and they choose their options twice or three times a year or maybe more. He said to me, "If they don't want to sign up for art, it's fine. As long as you have ten or twelve students, not too small a number, as long as you have enough to carry on with, don't worry about it." If I really acted mean maybe I could cut my classes down. (laughter) (10.8.79)

## The source(s) from which Bruce sought assistance

As soon as Bruce had received the letter of appointment from the school board, he once again contacted Mr. Alan Ware to seek help in preparing himself for the start of school. Although Bruce had been primarily concerned about the specific contents of lessons he would be teaching, he came away from this meeting not only with some of the assistance he sought, but also with unanticipated means of equipment and budgetry support, if needed.

> ... All I have to do is to prepare myself. I hope I will be prepared by then. I'm starting on a few procedures now. I went to see Alan Ware and I got a few books from his library, and I'm starting to gather ideas. (10.7.79)

Q.

I presume you have a catalogue from which you can order most things?

Bruce

Yes, and he also gave me a list of things that were not in the art catalogue too, that he thought would be useful to art teachers.

Q.

Will he support you with a rapid supply if you get there in the middle of August and find that what you have got is just not suitable, like you anticipated?

Bruce

I don't think I'll have too much of a problem. From what I've got, and Alan's pretty flexible. He's got a lot of money, and a lot of people don't seem to take advantage of what he has to offer. He has offered me quite a bit, I felt, now whether or not once the year starts it's a different story I don't know. He seems to have given me the idea that he's going to help me as much as possible and if I run out of money, or supplies or need certain things, he'll get it, if he can. For instance, if I need a certain kind of potter's wheel, whatever, he'll try and get it for me. If I haven't got the money he'll try and arrange it. To spend it out of his own budget. Because he has a central budget too. And very few people take advantage of it. He has a few hundred dollars lying around. He told me of this example of one high school teacher who wanted a dark room, but obviously couldn't afford a dark room with the budget he had in the high school. So what Alan did, all the supplies for him he supplied from a different budget, something like a building budget, like he ordered things like plywood and things like that, and they made a portable dark room. He was able to swing

> it, not out of an art budget, but some other sort of a budget. He is able to help in that manner too, you see? He knows all the tricks of the trade. (10.8.79)

As supervisor of art, Alan Ware was able to supply a comprehensive array of implicitly endorsed publications from among his own books; offer the official provincial junior high school curriculum guide; give an explanation of the structure of the school budget and how it functions; offer standard, as well as normally obscure, sources for obtaining supplies; give promises of both material and financial support if it should be needed; and give insights into the official plans for, and suitability of the physical plant.

Bruce had been informed, in his letter of appointment, to contact the school principal after the 15th August in order to clarify any questions he may have had regarding his new position. Yet although he had already met the principal on several occasions, it was to the supervisor of art that he turned for assistance. Not only was the principal of the school soon to be available to Bruce, but he still had available to him as well, contacts at the department of Art Education at the university, access to the extensive university and city libraries, and recourse to the notes of courses taken at university.

Because of his very singular search for assistance, I confronted Bruce about the request, in his letter of appointment, to contact the school principal. Bruce's expectations of the school principal were that he could only solve administrative problems and give administrative directives.

Q.

What is your plan of attack now as far as getting into the school? Do you have a set of procedures you have to go through?

Bruce

No, the letter that I received said that I had been appointed there, so that I could find out my program and my scheduling, and what subjects I'll be teaching. That I should get in contact with the principal after the fifteenth of August. But I already know everything because I have my timetable and everything. The principal gave me everything I needed at that earlier meeting, he gave me everything I needed.

Q.

You're still going to go ahead and contact him, aren't you?

Bruce

I don't know. I might give him a buzz. I don't know if it will help much, because I have everything I need. All I have to do is find out when the first meeting is, I suppose on the 30th August.

Q.

Is that the Thursday or the Friday?

Bruce

That's the day I start getting paid.

Q.

So when are you going to contact Jim Kuch?

Bruce

About the middle of August I think. I don't think there's anything I really have to discuss with him, at this particular time. As far as the way the school is run, and the way they are going to break up supervision periods, which I assume they have. I remember when I was there before you had to fill in as a supervisor at lunchtime every so often, and things like that I'll have to find out about. (10.8.79)

## The scene

The school to which Bruce had now been appointed, when considered as a group of people, had its own established expectations of the role the new art teacher should play, and it was into this scene that Bruce brought his expectations and experiences.

### The school

Gladesville Junior High School can best be described from three different perspectives: the physical features, the population which constitutes the student body, and the organized functioning of the institution.

The first perspective of the school is that described in a report compiled by a panel of school board administrators in 1977, as being,

> ... a single storey masonry building located on an eleven acre site adjacent to a community park. Built in 1960 with a substantial addition in 1965 the present facility includes nineteen large classrooms, four science rooms, two gymnasiums, two industrial arts labs, two home economics labs, music room, drama room, art room, small library, infirmary, counselling office, administration area and staff room. The present utilization is 86 percent of rated capacity. The facility is generally adequate to meet the needs of the junior high school program. (30.11.79)

Second, the community and the students who make up the body of the school have been described by both the 1977 school board report, and the school counsellor, as containing a relatively high proportion of low and social service-supported family incomes. Many of the students now commute to school by bus from newer surrounding suburbs. Students from the low rental housing districts tend to be more transient than the other sectors of the school population. Barry, the school counsellor, who is responsible for admissions and transfers, described the school from his perspective.

> This school is retaining its size because of the rapid growth in Green Meadows. This whole northern district is now feeding into here or into Nelson. The other population which is showing up is a highly transient type population. When school started we thought we had everything taped. And then over 50 students arrived after, that were not pre-registered. That number has probably risen to about 70 by now. I would estimate that by the end of next June, we will have had about a hundred to a hundred and fifty transfers in and out of the school. Generally speaking the number leaving approximates the number arriving. Now these people are either moving somewhere else in the city, or they are moving out of the city to job locations where their parents are following vocations. There are a large number of new people moving in, like this morning, from Nova Scotia, from the east. There are new Canadians moving in. (30.10.79)

However, the principal conceptualizes the school from yet another perspective, and as the senior executive of the institution, described his school in an open letter to parents at the beginning of the school year.

> WELCOME
>
> We, at Gladesville Junior High School would like to welcome all students and parents to our school. This school term we have at present 623 students in Grade VII, VIII and IX and a staff of 31.6 full-time equivalents.
>
> The school is organized on a two-day timetable. Each student sees his Mathematics, Language Arts, Science and Social Studies teacher every school day. This is an important feature of our timetable. French is also offered daily. Physical Education and all the options are offered every second day.
>
> Classroom periods vary in length from 24.5 minutes - 49 minutes - 98 minutes. The school day begins at 8.40 a.m. and ends at 3.11 p.m. Students are dismissed at 12.10 p.m. for lunch and return to class at 1.25 p.m. (10.9.79)

## The principal

Jim Kuch, the principal of Gladesville Junior High School, is a man in his late forties, proud of his rural background, his Ukrainian heritage and his successes as a student, a teacher and an administrator. Jim's success as an administrator is obvious from the efficient two-day timetable devised by him which has been emulated by several nearby schools. The working heart of this timetable is a small slotted board with a myriad of colour-coded symbols placed in the spaces. It hangs like a work of art in Jim's office.

Jim explained that the school is run on democratic lines. The staff make most of the decisions in the school regarding priorities, but as principal, Jim feels it is his responsibility to make sure that no one member of staff is being over-ridden by others, and that any decision made by the staff is workable. This democracy, in the running of the school, is not extended to parents or to the community. He has found from previous experience, that these groups exert an unqualified and non-representative influence upon the school. Although the staff are influential in decision-making, the whole staff must accept Jim's philosophy of administration. When Jim arrived at Gladesville as principal, several members of staff requested and received transfers, and another was asked to apply for a transfer before Jim "did it for him".

During an interview with Jim, in early November, we were discussing the broader issues of discipline within the school, when Jim brought up the realities of staff/administration interaction and cooperation.

> Now I'm not going to put down rules and regulations for swimming, jumping, running, for chewing gum because we've gone through this. Some teachers permit kids to chew gum in their room, others don't. I would never allow children to chew gum in my classroom while I taught, and I wouldn't do it today. Now we had this thing out in a staff meeting last year, the year before, and it is a split. The staff decide something then they don't carry it out.
>
> At the last staff meeting I said that there should be a teacher at the door when classes are changing. Next morning I go out, there is one teacher out of thirty standing in the hallway watching students change classes. They won't move their asses off their desks to go out in the hallway. Yesterday, or last week, we had a kid knock two front teeth out, jostling in the doorway and they don't want to do it. They have a supervision roster, each one has a copy. Two in the staff room. You have to remind them almost every day to get out there and supervise. They think, "Oh Hell, that don't mean nothing". Until something happens, then they run to me. They want my backing. Well, I won't back them if they aren't out there. (5.11.79)

Jim has taught many subject areas during his experiences in the classroom and one of these undertakings was art. As a result of his background, Jim is a strong supporter of the art activities in the school and has manifested this with the allocation of a large budget to the art program.

## The history of the art program at Gladesville Junior High School and the concomitant expectations for a new art teacher

On the day that I arrived at Gladesville Junior High School, Jim took me down to the art room where Bruce was beginning to sort through his inheritance. The room seemed relatively small for an art room, perhaps because of the extra storage cupboards and mismatching furniture which crowded the room. At the far end of the room on the side wall there was a small window to the outside which had been painted over with the same colour as the walls, as though it had not existed. The room had been coated regally with purple enamel up to about two metres from the floor. The cupboards which skirted the room had been rendered in emerald green. Since that time everything had suffered the scars of battle and had been restored for service patched with white paint, or covered loosely in burlap.

Jim was, obviously, very conscious of the residual signs of previous art programs and described how disappointed he had been in the treatment of the room. There had been graffiti on the once-stained timber beams which spanned the room, and which had had to be painted. The burlap attempted to cover the non-repairable surfaces of the display boards, while the tops of the now defunct kilns openly bared the messages of years past.

Over the past six years there had been four art teachers in the room, three of whom had been there in the last two years. Grahame Parker, who had been there for the first four of the six years, had been the foundation for all the controversy that had ultimately set the pattern of expectations within the school. Bruce had been a student teacher with Grahame during that period and emerged from the experience with mixed feelings.

> I found Grahame Parker a great person, when I first started to do my practice teaching I realized that the situation I was in, well it was my first experience with it, and I was intrigued with some of the things he was doing. I thought they were great until about six months later when I thought what a situation to be in because I realized what my faculty consultant had said

> was true, that what Grahame was teaching was virtually therapeutic. They would come in there and virtually do whatever they wanted. They could tear the place apart. If they wanted to do art they could do art, if they wanted to do math they could do math, they could do anything they wanted to do and nothing was bad. He had this Buddhist philosophy, to the extent you could not introduce subject matter to them, they had to come up with that themselves, and whatever they came up with, it was alright. And if they wanted to do it they could do it, and if they didn't, they didn't. (8.6.79)

Bruce was not the only one who had reacted to the practices of Grahame Parker. By mid-December I perceived my presence as researcher had become far less threatening to the people on staff, and I had the opportunity to probe into the history of the art teachers at Gladesville, as well as the reaction of the staff to these personalities. The following segment of conversation occurred in the staff room of the school. It took place between a language arts teacher, the principal and myself. This conversation gave valuable insights into the perceived role of the art program, by the administration and the staff, as well as describing the background of art at Gladesville Junior High School.

Peter

> Well, one of the art teachers that I liked very much on staff was a very neurotic fellow, very ambitious and very talented. Talented as an artist, talented as an athlete, talented as a musician and was very unhappy because he didn't think that art students should be subjected to the kinds of disciplines that we subject them to. That he must be prompt to the classes, that he must sit meekly in the classes, that he mustn't walk about indiscriminately, that he must not throw clay around the place, and he felt, there was a conflict in his mind about their self expression which included throwing clay. A conflict between that and getting something accomplished and he accomplished nothing. Very, very precious little. And we felt enormously sorry for him because he didn't want to regiment them, you see? He didn't want his own life regimented, he

wanted to be a free spirit. Frankly he was a cut higher than the rest of us in talent and in kind of a compassionate personality. I really admired Parker. When Parker left, I embraced him, I admired him, he was a better man than I was. The kids were killing him. Parker was a mythic personality. Not only that, but he was a superb pitcher. His esteem rose 1,000 fold the day he pitched a non-hitter against the grade nine boys. That I knew he had.

Principal

I pitched sixteen innings of baseball, that doesn't make me King Tut!

Peter

Oh, but it made him King Tut. But when he wore medallions over sweaters and wore his groomed medieval haircut, cut low over his forehead, a bowl-cut, medieval cut. Like the knights of old and woodcuts over graveyards in Westminster Abbey. The kids felt, well the next thing they expected was to have a pot party in the art room. It was going to that. It was free expression and that was what he really wanted, to have an unregimented classroom. But it didn't work. It wouldn't work in a Canadian public school.

Q.

Well, you were a member of staff at that time, how did the rest of the staff react?

Peter

We liked him. He annoyed us. He bothered us. Some of us were annoyed because we were terrified to see what was happening to him could have happened to any one of us. You see? The chaos, the disorder. Frankly, he had to change his personal style and his costume just a little bit more down to earth.

Principal

He didn't belong, he didn't belong to the staff, he didn't feel as though he belonged.

Peter

No!

Q.

They were his own feelings?

Principal

I don't know what his feelings were, but that was the feeling that I sensed. He just didn't belong. During the noon hour he was very seldom seen in the staff room, after school he would be in the room with one or two kids and the door was locked, and that sort of thing. Driving kids home in his little Volkswagen. I would be driving home and I would see him four or five blocks down the street with a group of kids. You know, the instructions were quite clear about driving kids in your car, in case of an accident or anything, you know? He just didn't pay attention to rules or regulations, he just did his thing. He told me once he thought he should be teaching art in a high school, maybe that is where he should have been.

Peter

Yes, I think in a high school they are more mature and they can handle someone who is a nonconformist a lot better. It is awfully hard for a nonconformist in a junior high school.

Principal

And a super talented man.

Peter

We really liked him. Our feelings were ambivalent. We liked him and he annoyed us. Isn't that funny? We all liked Parker, but he annoyed all of us.

Q.

There are certain mores and expectations of all members of staff, otherwise you wouldn't be able to administer the school ...

Peter

I think it is very easy for someone like an artist to be a nonconformist and not meet the expectations of the staff for nice middle-class teachers who are trying to get themselves and the students to toe the straight and narrow.

Q.

So you think a lot of these so called "middle class straight and narrow teachers" will accept an art teacher being like that?

Principal

They will accept him as long as his room doesn't become a disruption to the whole school.

Q.

Did Parker's room become a disruption to the whole school?

Peter

In a sense, yes. Because they would come from his classes very rowdy and they would be coated with acrylic paints and clay and they would be laughing because they had had a clay fight, and that is too riotous.

Q.

Did the staff react to this?

Principal

Oh yes.

Q.

So they did try to change him?

Principal

We were quite annoyed. There was oil paint on teachers' cars. A hunk of clay was thrown through a window and that left a permanent scar on my brand new Cordoba. Things like that. There was clay in the hallways, on the ceilings, there was clay in the toilets. You would walk into a class and fifteen kids would be sitting, perched up on the speaker which is eight feet above the floor, you know, there were nice wooden clear varnished beams, there were more "fuck you's" written on there. The school board had the photographers out, and they came in and took pictures of how they had demolished that room and then they came and painted it and within a year it was the same thing. (The principal before me) was going to fire him before I got here, but I wrote a letter, I was going to get rid of him. I gave him the letter and he read it, and then he cried. Then I tore the letter up and threw it in the garbage. Then he moved.

Q.

So the pressure from the staff came really because the kids that they were teaching were being affected, more than he affected the teachers directly? It was the things that were happening in the school, like the clay

> and the paint, the kids being excited and coming to the next class and those sort of things that upset the routine of the school?

Principal

> They were not excited because of the work they were doing. It was a wildness, because people flocked to the art option, because they did nothing. You could just sit around and bullshit.

Peter

> Groove. Hey man, it was cool to go in there.

Principal

> It was nothing for me to walk in, I'd walk down the hallway and there would be two guys in some little cubbyhole playing a guitar and some other guys listening to a radio and maybe two or three kids would be doing some art work. (18.12.79)

In January of 1977, during the last year of Grahame Parker's term at Gladesville, the School Board report reflected none of the conflict which was apparently existing within the school, nor did it describe any of the failures in the art program felt by the administration and staff. The art supervisor's report of the art program had very little criticism to make.

> Art
>
> The art program is semestered and receives fifty minutes of instruction every second day. There are approximately three hundred and fifty students enrolled in the program. The grouping within classes is varied to suit the grade and activity.
>
> The art facility requires a new, larger sink and shelving for the display and storage of three dimensional art work. Materials are in good supply and well suited to the level of the students. The library is well stocked with books to complement the program.
>
> The program offered encompasses many areas and is very broad in scope. Sequence is affected by the semester arrangement as students electing art in the second term

> are combined with students who have already been involved in the program in the previous term, thus making it awkward for the teacher to continue what should be a logical three year progression. The Supervisor of Art has reservations about semestering a skill subject such as art at this age level.
>
> A warm supportive atmosphere prevails in the classroom and an interest in and knowledge of pupils' abilities is evident. All students are expected to develop some acquaintance with the full range of materials in the program but individual programs are established by matching student abilities with specific areas of study. Each project is discussed with the student before a mark is assigned.
>
> The art program at Gladesville is good. The range of activities is excellent. The program is particularly strong in the sculpture and photography areas. The emphasis placed on art appreciation is not strong. (1977, 16) (30.11.79)

In the year that followed the departure of Grahame Parker from Gladesville, two teachers had attempted to take over the art program, but each of these stayed only one semester. Both teachers, it appeared, had been selected because of their ambition to combine strong discipline with viable art programs. One of the new teachers was forced to leave the service because of his physical aggressiveness toward the students, and the other decided not to return after the completion of the school year.

Jim reflected on this situation. He indicated that perhaps it was some of his own over-reaction to the laissez-faire philosophy which had existed in the art room during the four years prior to their employment that created the ongoing problem.

> I liked Owen's philosophy, it is in line with my way of discipline and running a school, but he was impatient and maybe he was intimidated by me because I expect order, or some semblance of order, in a classroom. Owen took it upon himself to really go overboard with

> this other extreme. Being too harsh with kids, stifling creativity and laying down the law at the expense of some of the things that the kids should have been doing. Maybe in many ways I am to blame there. I don't know. But as far as I am concerned, an art teacher is the same as a Math person, an English teacher, you have got a job to do. I think you don't have to be an artist, or a painter to teach art, not at this level anyway. (18.12.79)

The next year the art program was taken over by Roslyn, a beginning teacher with a major in Physical Education. Roslyn was still on the staff at Gladesville when this study began, but had assumed the responsibility of the girls' Physical Education program.

In an interview with Roslyn she recounted that the prospect of taking over the art program at Gladesville had not been all that intimidating, as she had taken art right through high school, and had also taken four art education courses during her university education. Her main sources for constructing a program had been the Alberta Curriculum Guide for Art in Junior High Schools, and the art teacher at the school where her husband taught. When the art teacher at her husband's school became pregnant, and left teaching, Roslyn turned to her own high school teacher who was able to assist her.

> Well, in first semester the kids were horrible! All I could do was ask them not to wreck the room, especially the grade 9's. About ten of the grade 9's just sat around during lessons and the others worked O.K. They came to Art expecting a fun period where they didn't have to work. They just about flipped when I gave them assignments to do and had examinations. I gave the 8's and 9's notes on the elements of art and about ten assignments.
>
> I found the kids preferred the craft aspects of art more than the painting and drawing, but this was difficult because there was another crafts course in the school. This craft course took away many of the options. Their

first projects were to make folders out of two sheets of paper and we worked on the design for these.

Then I gave them things like string art, that takes a lot of planning. They had to plan and measure exactly what they were doing before they did it. That took a long time, and we did some toothpick sculptures. Some of the grade 7's did very involved and complicated structures. If they finished too early I made them start another one. Those who finished projects early I gave them doodle art to do. (Doodle arts are very complicated colouring kits to be completed with fine felt-tipped pens.) The grade 9's even designed some doodle arts.

In second semester I let them design their own folders, and although some did some good ones, many were just scribbles. They really need to have specific assignments. (4.9.79)

## Summary

The decision to pursue a career in teaching, had been made by Bruce while he was both driving buses and seeking recognition of his status as artist. Such a decision was brought about by Bruce's inability to pursue his artistic aspirations while fulfilling driving commitments. To move into teaching art in schools was also seen as a step in experiential progression to post-secondary levels of art teaching, which were more compatible with Bruce's visions of what art should accomplish.

Although the employment procedures of the school board, with which he sought employment, were quite explicit, Bruce used many of the methods ~~that~~ he had employed to gain recognition as an artist for increasing his chances of employment with the school board. These included making "contacts" with those who can help with advice and endorsements, and mixing with the people who were going to appoint him to that sought status, as well as with those who were going to socialize him into their ranks.

Such decisions, however, did not come without antithetical reservations. Bruce was concerned that the immaturity of grade 7 students would be a handicap to the artistic experience and knowledge he had to offer. In addition, the status of the school art programs, and art in schools generally, is held in low esteem by the educational establishment and the community of which it is part. The first of these two major concerns he felt would be solved by offering an "inspirational" and sophisticated program that would bring these "children" out of their "childhood stage" to appreciate their own accomplishments, as well as the real world of artists. The latter problem was foreseen, by Bruce, as being resolved by the whole system adopting a program similar to the one he envisaged. The "lowly" status of art in schools could also be given impetus by tying art to the achievement goals of subjects, such as English, which did possess community status. Notwithstanding these reservations, Bruce felt that his status as an artist would enhance his status as teacher.

After he was appointed to a school, Bruce began to be concerned about less global matters. The realities of a specific assignment created a search for curriculum materials which might assist him to put together a program. Similarly, the specific assignment initiated a concern that the media and equipment available to him in his new school would not be suitable. Throughout this period of anticipation although there were many sources of assistance open to Bruce, it was to the supervisor of art at the school board that he turned for assistance: a contact he had made during the employment-seeking process.

The school to which Bruce was appointed, as a corporate body, held varying expectations to which the new art teacher was expected to conform. The students, as a consequence, held expectations that art should be easy, be fun, and have very few constraints in either subject matter or classroom discipline. The administration, and the staff, through previous experiences with art teachers and present employment criteria, expected any new art teacher to display social mores of dress, behaviour and attitudes consonant with those of the existing staff and community, irrespective of the potential quality of the art program to be offered. In addition, the success or failure of any program would be judged on, first, the enthusiasm with which the students elected that option, and second, the extent to which the art program would be unobtrusive within the school. The beginning of the new school year was to mark the attempt to reconcile Bruce's anticipated levels of artistic excellence, the students' preconceptions of an easy time, and the staff's desire for an unobtrusive program taught by a socially conforming teacher.

# CHAPTER IV

# THE INTRODUCTION TO TEACHING, AS THE ART TEACHER AT GLADESVILLE JUNIOR HIGH SCHOOL

## The days before school began

The new school year began on Monday, 3rd September, 1979. The staffs of the schools were required to report, two working days before the students, in order to begin preparations, on Thursday, the 30th August.

This was the first time Bruce had returned to the school since he went for an interview some six months previously. It was also the first time I had the opportunity to contact the principal relative to being allowed in his school. It was not until that afternoon that I finally entered Gladesville Junior High School. After the initial meeting with Jim, he took me down to join Bruce in the art room. Following a few minutes of introductory talk, Jim departed to return to his office, and left Roslyn (the art teacher from the previous year), Bruce and myself, to discuss the residue of last year, and the prospects for this one.

Bruce seized upon the opportunity to find out, from Roslyn, how the room had functioned last year, and what he should expect at the beginning of the following week. Roslyn discussed the supplies that she had ordered for the art program, the February before, and the difficulties she had experienced with the furniture, especially with some excessively large classes. This was the first indication to Bruce that classes were going to be larger than he had earlier anticipated. After this meeting, Bruce expressed very little desire to ask Roslyn for assistance, except to identify unlabelled substances or materials in the art storeroom. Bruce was not impressed with the type of program Roslyn had taught, or the projects used, even though he appreciated the situation into which she had been thrust.

Preparation for the staff meeting which I had missed, that morning, had been thorough. An annotated agenda and handouts for all appropriate sections had been prepared. As a result, finding out what had transpired at the meeting was relatively easy. Most items on the agenda explained procedures of school organization, and in most cases, introduced Bruce to responsibilities he had not anticipated. Bruce had been given the responsibility of homeroom 7B with all its incumbencies which, much to Bruce's surprise, involved many more duties than he had ever anticipated. The whole morning was spent with the school administrators outlining these procedures.

Even though most points of discussion on the meeting agenda were purely administrative, the very first was a welcome to the seven new members of staff.

1. Welcome and Introduction of New Staff Members

| | | |
|---|---|---|
| (a) | Bunnage, Ron | Band |
| (b) | Sawchuk, Bruce | Art |
| (c) | Welnuchuk, John | Industrial Arts |
| (d) | Korpan, Max | Industrial Arts |
| (e) | Konzuk, Raelee | Home Economics |
| (f) | Macyk, Helen | Home Economics |
| (g) | Oliver, Bernie | Head Custodian |

Of these six new teachers to the school, only Bruce and John were officially classed as beginning teachers. Max, who had taught in a rural school from his spring graduation to the summer vacation, was, as a result, classified, on employment with this school board, as an experienced teacher.

The afternoon of Thursday, the 30th August, was spent by Bruce in his room trying to shuffle desks about to find the optimum arrangement for large classes and working space. As I did not want to smother Bruce with my presence in the school, I departed after some table shuffling and peering into storerooms and cupboards, to return the next morning.

No official meeting had been planned for the whole staff on Friday morning, so Bruce had the opportunity to seek ways in which he could improve his furniture situation. By asking in the staffroom, Bruce was able to exchange the furniture which appeared unsuitable for art activities, for some more appropriate tables from the Social Studies area. I helped him carry those tables back to his room.

In the process of being with Bruce over this period, I began to meet increasingly more members of the staff. Bruce introduced me on all those occasions when he knew the colleague's name. However, in the staff room around mid-morning coffee time, we ran into about half the staff. Jim immediately introduced me to those in the room and announced that I was from the university and was there to do some research. Surprisingly, my presence appeared to be no threat at all, and to my delight most people on staff tended to accept me as just another of the new additions to the school staff. Everyone welcomed me as part of the "team" and continued to do so over the period of data collection.

Having been a teacher in Canadian junior high schools, I felt comfortable from the first moment I entered the school. I fell into the routine of the school easily, and was able to remain unobtrusive throughout my stay.

On Friday afternoon, the second of the two meetings to prepare the staff for the start of school, took place. The first item of business on the agenda was "1. Assistance to new teachers". Very briefly Jim said to those present, "It is incumbent on the ongoing staff to assist all new teachers, especially beginning teachers. Those new to the staff should ask other staff, whenever they are in doubt, especially teachers in adjacent rooms." The meeting then ground through all those administrative details essential to the functioning of a school until the subject of "beginning teachers" once again came to the surface during one of the monologues. In the discussion of extracurricular activities, Jim recounted that last year, a disproportionate amount of work had been done by just a few on staff. This year he wanted everyone to bear the load more equitably, except beginning teachers. Beginning teachers were not to assume any extra activities until after the first semester.

The rest of the meeting involved the housekeeping processes of school, which did not concern Bruce as a beginning teacher, but nevertheless deeply involved him as a home room teacher. The staff meeting ended and the staff quickly dispersed. They would return after the long weekend and the new year of school would begin.

## The first days of classes

During the first morning, the copious amounts of information and data-for-records collection that had been initiated at the two pre-school staff meetings, began to be funnelled through the home room teachers.

After lunch, once home room attendances were taken, the afternoon had been planned for grade 9 option selection in the gymnasium. I had moved to the gymnasium to observe the procedures of selection by the grade 9 students. A growing throng of noisy students dominated the centre of the gymnasium and the respective teachers began to occupy the stations around the circumference. Each teacher sat at a desk which had the option title pasted on the wall behind them. The whole procedure was orchestrated by Greg, the assistant principal, who, from the stage, with microphone in hand, began to organize the distribution of forms, and describe the procedures. Irrespective of what Greg had to say regarding option selections, large numbers of students began milling about those options of which they had desirable expectations, and in which it would be the most difficult to enrol.

Bruce had not arrived in the gymnasium by the time the first of the teachers described his option. Bruce had been in his room with his grade 7 home room class, waiting for further instructions of dismissal or dispersal, which never came. By the time the third option teacher had spoken, however, Bruce was able to assume the position at his desk in the gymnasium.

The range of subjects being offered was diverse; in addition, some were offered over the full two semesters. The subjects offered were:-

two different programs of Home Economics,
two different programs of Industrial Arts,
Hunter training (outdoor education for two semesters),
Art,
Band (full year program),
Reading (compulsory, as one of eight alternatives
  offered over the two semesters),
Drama,
Aerobic exercising,
French (full year program),
Language Arts,
Science, and
Social Studies.

Some teachers tantalized students with the descriptions of their courses, yet knowing full well that they would be over-subscribed and that students would have to look for alternative options. Others described the academic rigours of their offerings, apparently only wanting to spend time with the more dedicated students. The remainder openly attempted to make their options attractive enough to solicit students in order to make the course viable. Bruce would have been classed in the latter, for his description ran through many of the media options he anticipated would be available to the students, as well as the possibility of field trips. It appeared that Bruce expected that, because of his presentation, only those who were interested in undertaking those activities for the reasons he stated, would enrol in art.

While Bruce was giving his presentation I sat on the gymnasium steps next to Annette, the French teacher, who, while Bruce was describing anticipated field trips, leaned to me and asked rhetorically, "And who will he get to look after his other classes?" in a tone of experience and resignation.

Greg then gave permission for students to move to different options of their choice, and the anticipated congestions occurred. The numbers began building up at the Art option area with Bruce at the desk rapidly writing down names and collecting option coupons. Perhaps the most logical reason why Bruce over-subscribed most of his classes was that he believed that the students seeking a place in the art program wanted to participate for the same reasons as he had proposed.

Greg recounted later that, during the option enrolment program, he came down to the floor of the gymnasium to assist Bruce.

Greg

> What also happened in the gym with the grade eight and nines, more with grade eight than nine, was that the kids came in to sign up for Art, and Bruce was putting names on the list and going along. I went around the gym and looked at what kind of lists were being developed. Some of them had classes of ten and eleven. I looked at Bruce and he was running at twenty-nine, thirty. So I went to Bruce and said, "You don't need classes that big. If you look at the enrolment, classes should be built around that." So I went in and I told him. I cut about four students off that list of his. That last four that signed up, I said, "You guys go and find yourself another option. This class is too big and too full." ... We cannot have classes of thirty in art when we have classes of eleven in music and some of the other options. So I said, "You've got too many." I think Bruce got himself into a spot there. Well, maybe he didn't know he should have cut that thing off. But maybe he was afraid to tell the kids, "My class is full. See you next semester." For a beginning teacher, this is why I felt I had to step in and cut his class size down to twenty-five and say, "That's it. You've got a full load here." (5.11.79)

The early part of Wednesday morning Bruce spent going through the option elective procedures in the gymnasium with grade 8, using similar procedures. As the option elective program had already been organized on the school timetable, immediately selection had been completed, classes were able to begin.

So it was that finally, Bruce faced the realities of his expectations and anticipations about teaching. His plans for classes proved to be inadequate to fulfil his anticipations of how it was all going to begin.

> I started one class on some discovery sort of exercises with the pencil and paper. At first I was completely discouraged. It's sort of hard to get going. It's hard to get the whole machine moving within yourself, and within the students too. But you know, near the end of the class, it's funny, I thought the students were catching on to what I wanted, and I was catching on to what I wanted. (5.9.79)

The initial lessons were subsequently spent discussing the types of projects in which the students might wish to become involved. Simultaneously, Bruce sought some indication of the courses they had enjoyed in previous years. Although Bruce was anxiously searching for the expectations of his new charges, his concerns were still with organizational responsibilities: how to act as a home room teacher, how to exert optimum levels of discipline, and how to organize a program.

## Extra program responsibilities

What Bruce had not fully realized was that in addition to program organization, there existed a whole stratum of experiences for which he would be responsible, a kind of covert curriculum. This became increasingly evident in the early days of his appointment. In fact, one could say the most obvious threat to Bruce, in the fulfilment of his expectations of teaching, was the burden of responsibilities other than teaching. Most of these responsibilities were concomitant with the role of a teacher, but their imposition, at the time when Bruce was striving to cope with his classroom responsibilities, consumed the time and effort that he would have directed to his program. The overwhelming pressure created by these extra responsibilities lessened once many of these tasks no longer needed clarification, or were completed or conducted more efficiently by Bruce. However, in the initial period they critically slowed the impetus of his classroom activities.

Four distinct, but unequal divisions of responsibilities other than actual teaching, were observed to exist: the administrative responsibilities of being home room teacher; extracurricular activities; supervisory responsibilities and responsibilities adjunct to the art program.

### The administrative responsibilities of being home room teacher

Gladesville Junior High School is based on a two-day cyclic timetable in which classes of core subjects and option selections are woven together to meet both the needs of students and provincial curriculum guidelines. Because of the timetabling structure of the school, students do not move from class to class as static groups, but form new groups in each subject area. Basic static groups, namely home rooms, exist only as the instrument of school administration. Teachers are assigned grade level classes for the whole school year, with only nine of the 32 staff escaping the responsibility. Those who do not have home rooms are the principal and assistant principal, the school librarian, the two Physical Education teachers, the school counsellor, one of the Industrial Arts teachers, and both Home Economics teachers.

Bruce was given the responsibility of class 7B at the staff meeting before school began, and spent the next two half-day staff meetings learning much of what he had to do for them. Along with initiation to, and enforcement of, general school policies ranging from accident procedures to report card policies, Bruce was immediately expected to make enrolment counts, complete class registers, distribute student insurance information, collect fees, organize picture-taking, organize bus passes, organize class timetables for the office file, complete option cards, collect completed registration forms, and prepare class lists for files and posting.

After the first two days, during which Bruce had participated in the option selection procedures and met several of his classes for the first time, he expressed shock at this unexpected administrative role.

Bruce

> You know they have got me going on this paperwork. Paperwork, paperwork, paperwork. Like my mind was just on paperwork all day. And I brought it all home with me too. I'm going to be doing it all day and all night too here.

Q.

> Did you ever have any expectations the paperwork would be like it is?

Bruce

> No. I never even thought about it to tell you the truth. That's an interesting point. When I thought about teaching when I was going to school, I never even thought about paperwork. I never had any thoughts whatsoever about it. All of a sudden I get all this. They just pile it on. I'm a banker. I've got one pocket full of money. I went to hand it in today and they said to hand it in all at once, and I've been spending it. (5.9.79)

By the end of the first week the pressure of the administrative duties was beginning to affect what was happening in art classes. As Bruce was spending his non-teaching times completing administrative duties, the time left to handle curriculum and organizational problems was considerably lessened. The problems related to teaching had to be put aside while the administrative deadlines were met.

Q.

> Apart from the content of your art teaching what would you say have been the most difficult things in the last week?

Bruce

> Oh, the paperwork. Every day, not quite every day, but they were buzzing me on the P.A. system telling me, "Mr. Sawchuk, bring down your forms for this, Mr. Sawchuk! Mr. Sawchuk!" I didn't even know how to use the system here, the P.A. system. You don't have to press anything, you just answer back, I didn't know that. So I wasn't answering back, I didn't think they

> could hear me. So finally I got the hang of that, but the paperwork has been bogging me down. Trying to collect fees, I had something like $248 on me the other day here. You've got to make out a list of all the students' names, who paid, who didn't pay. Then I handed out insurance forms, who is going to get insurance, who is not going to get insurance. I just handed out the things to get their pictures taken, who is getting their pictures taken, who is not getting their pictures taken ... But I could use a calculator. The other day I was here for about three hours after school working on these student fees ... The paperwork ties you down so you don't have time to do anything else, as far as making lesson plans. It's the paperwork that takes up the time. (12.9.79)

> You know another problem that I can foresee is duplicating materials for class. I don't know how to operate all these duplicating machines. I had a little bit of experience at C.M.P.A. but I forgot all that. I took an A.V. course, but that didn't cover duplicating equipment, anyway. I don't even have time to make the originals. I am spending all my time with bookwork, administration. I can't get any time to type up the things I want to do. What I need is time to prepare my handouts, but I spend nearly all my time doing clerical work. (6.9.79)

The contrast of time spent by Bruce and by experienced staff in pursuit of administrative responsibilities was most aptly illustrated when some men on staff invited Bruce to join them in noon-time hockey. At first Bruce was antagonistic and his reaction to participation was

> They don't even shower before they go back to classes after noon. They change in the small men's washroom off the staffroom and as a result the washroom stinks. Anyway I'm far too busy at noons.

After several weeks the responsibilities that occupied Bruce's spare time had changed in emphasis from purely administrative duties to assessing students' work for report cards. Nevertheless, Bruce still considered that any activity that was not essentially a requisite of his employment, was still beyond his ability and experience.

> Maybe these experienced guys know how to get their paperwork out of the way easily to get to play hockey. (16.10.79)

By the end of October, Bruce too had learned "how to get his paperwork out of the way". Significantly, he joined the hockey players at noon two days a week, with no further expression of resentment.

Extracurricular activities offered to students

After Jim had told Bruce, during his job interview, that he expected all staff to be involved in at least one extracurricular activity, Bruce was prepared, although reluctantly, to participate. But Jim's reminder to the staff that he expected everyone, except beginning teachers, to participate in extracurricular activities, had made the injustice which Bruce had anticipated before school began, a non-event.

By the sixth week of school, however, Bruce had established an art club, which seemed to be in defiance of what Jim had requested in August. In an attempt to reconstruct what had transpired in the short period that I had been absent from the school, I asked Bruce about his change in attitude toward this extra involvement.

Q.

> While I was away you started this art club. Now right at the beginning of the year I remember the principal said at the staff meeting, "You beginning teachers, I don't want you to take on any extracurricular activities." Yet now you are involved?

Bruce

> Well, he said that, but I don't think that's what he meant. He wants us all to do something. Because at the staff meeting before the last one, he gave us all warnings again, and he never specified whether you were "beginning" or not. If you were a teacher, you had 6¼ hours a week that you had to fulfil certain duties for. And he said if you didn't take on any activity, because he didn't want the weight of all the activities to be on a core group of teachers. He wanted everyone to take a little bit of that weight on their shoulders, and he warned us. I was asked to take care of floor hockey. That's Friday afternoon, after school. I was asked to do that by the guys who run floor hockey. Friday after school until about 5 or 5.30. Every Friday for the rest of the year! So right away, I thought an art club doesn't sound so bad. So that's why I now have an art club. (12.10.79)

The art club ran during the second half of the lunch break on two days a week. As Bruce could be completely selective as to who participated, the burden of this activity was negligible. While activities of a simple nature went on in the room, Bruce was still able to continue with his other responsibilities relatively undisturbed.

### Regular supervisory responsibilities

Like extracurricular activities, the incumbent duties of out-of-class supervision of lunchrooms and study rooms for students in the noon hour, posed no real threat to success in the initial period of teaching. The rostered timetable gave ample opportunity for Bruce to exchange inconvenient duties with other staff members and required only three to four commitments a month.

## Responsibilities adjunct to the art program

Although some responsibilities which emanated from the art program cannot be completely partialled out as being non-teaching responsibilities, many of them had their source in the total administration of the school and, consequently, brought added pressure to bear on Bruce. The most obvious of these "art" responsibilities was the assessment of all students' work for the bi-semester reporting periods.

After only two weeks of teaching his new classes, Bruce was made aware that he would soon have to start preparing grades and progress comments for the student report cards. With just under 300 students enrolled in art, the task seemed unduly onerous.

> One of the problems I'm running into is marks. I've got to start thinking of them because Jim Kuch mentioned that we will have to start preparing for them for report cards, like the middle of October or something. So, they have some sort of a computer system set up for it. I haven't even thought about marks up to this point. It's been in the back of my mind, but I wanted the students to have some work behind them. (19.9.79)

When the process of assessment for the first reporting period began, Bruce started looking through the students' work in their folders at noon and after school. As there was not enough time outside class to do all this assessment, Bruce began taking the folders home at night, one class at a time. This was not without its particular difficulty, in that Bruce was having to negotiate his way home each day, with a large bundle of art folders.

Totally, the commitment to all those areas of responsibility outside the normal timetable did militate against optimum effectiveness during a critical period when Bruce was least able to cope with the growing commitments in the classroom. The combination of art club activities and lunch room supervision effectively cut into time when Bruce might have been able to resolve teaching concerns. Administrative duties became the problems to solve in the time that was available. Although the playing of hockey, two noons a week, may have appeared frivolous at a time when he did not need to take on extra activities, it was perhaps the greatest opportunity Bruce had been offered to be accepted by his colleagues and students. As the semester progressed the burden of the responsibilities other than teaching lessened as Bruce was able to complete the tasks more quickly, and absorb much more of his duties into the teaching time of the day.

## The formal teacher induction process at Gladesville Junior High School

The induction of beginning teachers into the schools is one of which the public school board has become increasingly aware, and has consequently implemented policy designed to assist the neophyte. From the official policy manuals available in Gladesville Junior High School the following statements of policy were made available.

In a document entitled: Strathcona Schools 1979-80 Guidelines and Regulations - Staff Allocation and Deployment - School Organization and Operation, the front cover was supplemented by the following instructions to principals.

> Principals are encouraged to share the contents of this document with staff and community in an attempt to develop a broader understanding of staffing and organizational patterns.

Under the heading of "Guidelines and Regulations for Staff Deployment":

> II. Basic Classroom Staff ...
> 4. Whenever possible, inexperienced teachers are to receive favourable consideration in their assignments with respect to such factors as class loads, numbers of preparations, types of students taught, and extra-curricular duties assigned.
> (Strathcona School Board, 1979: 11)

The only reference to beginning teachers that could be found in the School Board Policy Manual under the heading of "Professional Improvement" was:

> Assistance to Probationary Teachers
> The administration (of the school) will introduce the concept of tutor-teachers to assist probationary teachers in their initial assignments. (June 26, 1978) (7.9.79)

For the beginning of the 1979-80 school year the school board had recognized the need for more assistance to neophyte teachers and, as a result, initiated a scheme whereby consultants (system induction teachers), time support for beginning teachers and other support services, were introduced and offered to schools. The new induction assistance pivoted around the System Induction Teacher, whose position in relation to the school was purely advisory. Such advisory services were concerned with structuring a school-based induction. Consequently, the following goals for the role of the System Induction Teacher were established.

Role of the System Induction Teacher

1. To inform school administrators of assistance available through the Induction Program:

a. description of the role of the system induction teacher in relation to those of consultants, curricular associates and department heads.

b. suggestions of ways fellow teachers can assist may include a school induction teacher, a colleague identified by the principal, to whom the new teacher can turn for information and advice.

c. suggestions of ways school administrators can help to make the new teacher's first year successful.

2. To familiarize inductees with support services.

3. To assist in providing inductees with teaching skills, classroom management techniques and planning and organizing systems.

4. To assist the school induction teachers and administrators in familiarizing inductees with materials and objectives related to their assignments.

5. To provide an opportunity for inductees to meet members of the Board and Senior Administration.

6. To respond to questions and concerns of inductees on an individual and small group basis.

7. To inform inductees of methods for assessing their own performance.

8. To ensure adequate opportunities for inductees to work with and observe competent teachers, be observed and discuss these observations.

9. To evaluate the effectiveness of the Induction Program through a subjective survey of a representative sample of inductees, experienced teachers, school administrators, etc.

10. To investigate the need for an Inductee Handbook and research its contents and format. (2.11.79)

Although the program of induction is built on the services of the System Induction Teacher, the objective is to establish a school-centred process in which the principal, in his administrative position, coordinates and supports the subsequently appointed position of School Induction Teacher. These roles have been envisaged as follows:

Suggested Role of Principal in Induction

1. Select a teacher for the position of school induction teacher.
2. Welcome system induction teachers to the school and facilitate their work with the inductee and school induction teacher.
3. Ease the load, wherever possible, of both the inductee and school induction teacher; i.e. withhold extra-curricular duties for a period of time, arrange for extra program development time together.
4. Facilitate classroom visitations for inductee.
5. Assist in the evaluation of the induction program.
6. Act as a resource person in determining the needs of inductees.

Suggested Role of the School Induction Teacher

1. Assist the inductee in locating instructional materials; i.e. curriculum guides, program of studies, textbooks and guides, student materials available at the school.

2. Orient the inductee to the school, school programs and pupils.

3. Encourage the inductee to develop a distinctive, personal style of teaching, to maintain a flexible and open-minded attitude and to consistently utilize self-evaluation.

4. Participate in any inservice sessions designed to improve skills as a staff induction teacher.

5. Arrange for classroom visitations for the inductee through the principal.

6. Assist the inductee in solving any problems relating to the assignment.

7. Provide moral support to the inductee.

8. Assist in the evaluation of the induction program.

9. Act as a resource person in determining the needs of the inductee.
(2.11.79)

## Expectations of the school administration of the problems encountered by beginning teachers, in light of that suggested by the System Induction Teacher

Perhaps the principal held the role of System Induction Teacher in such low regard that he remained totally unaffected by it. Jim had already expounded to the staff that beginning teachers should seek the help of other staff members, especially those in rooms adjacent to their own, with any problems they might have, which suggests that any beginning teacher's problems are going to be confined to general school administration. Greg, the assistant principal, felt that the main problems with which neophytes need assistance are administrative organization of their own affairs, and the subsequent duties they are required to fulfil.

Q.

What would you consider to be the most obvious problems that beginning teachers would have, say, in this school?

Greg

Learning the routines or processes that go on from day to day, the kinds of things that experienced teachers who have been on staff for some time take for granted.

Q.

Administrative work?

Greg

Housekeeping. I think they are the most difficult kinds of things, all of a sudden you find something in your mail box and it's got to be in two days from now, and unless their own bookkeeping is organized, tidy and methodical, they get all this to be done on top of it. If they are not organized themselves, to cope with these other things coming in from the side and the problems with organizing classes and marking and so on, after a while they get inundated. And after a while it gets to be a real scramble to keep ahead of it ... After a while you find out what the routines are, what's expected, how it's to be done, when it's to be done, who is supposed to account for it, or who you are supposed to account to for this and for that. Then after a while these things become routine and they don't bother you any more. Any teacher, I think, can find that he can get swamped. Get that swamped feeling. And the only way to survive that is to be organized themselves. In your own method of operation, nice neat packages. Everything in its place, and a place for everything. And if they have that kind of personality, it doesn't take long to get yourself organized and to cope with unexpected events. (15.10.79)

Barry, the school counsellor, recounted in late October, that after two months of teaching, four of the beginning teachers on staff were starting to suffer under the pressure in their classrooms. Much of this pressure came from sources within the room, related to being able to organize their lessons, classes and facilities.

Barry

> I think they (the beginning teachers on staff) are running hard right now. At least I know the Home Ec. and Shop teachers are. They are just on the edge of their tolerance. If they get any more dumped on them they won't know what to do with it.

Q.

> When you say "any more", what do you mean?

Barry

> Well, any more pressure to keep their class loads, to keep the facilities being utilized, to make sure the kids are enjoying and are interested in what they are doing. It is an interest area subject, you have to promote it on the basis of the kids being interested, because it is an elective. (30.10.79)

For reasons of anticipated administrative disruption and existing provisions for lesson preparation which were perceived as adequate, the administration of Gladesville Junior High School did not fully implement all the recommendations offered by the school board for beginning teachers. The board offered all schools .1 relief time for all beginning teachers (which on a scale of 1.0 represents a complete week for one teacher), the equivalent to one half day per week. All beginning teachers at Gladesville Junior High School were eligible for this assistance, but never received it. Not only did they not receive it, they had no idea that it even existed.

Even though Jim made me aware that this offer existed, he had no intention of utilizing it in his school. The first reason for non-implementation was that on a two-day timetable it would be very difficult to organize a regular teacher replacement every fifth day, and because classes in options came together every second day there could be no teacher continuity. The second reason was that the School Board Act requires full-time teachers to be assigned 1400 minutes of instructional duties per week, and a full instructional week at Gladesville surpasses that amount by 70 minutes. All staff at Gladesville, however, have at least one 49 minute allocation to non-teaching duties timetabled in each two-day cycle. As the two-day cyclic timetable recurs two and one half times each week, every teacher, as a consequence, theoretically receives 122.5 minutes relief from teaching. In reality, the relief from classroom activities is only 52.5 minutes less than that which the school act requires; Gladesville staff teach 1347.5 minutes of the required 1400.

The principal saw this arrangement as a generous time allocation for "professional development" and adequate for all staff, including neophytes. The assistant principal did say that, although it would be both awkward and difficult, the half day (.1) relief would be possible to organize. However, Greg added that he interpreted the assistance to beginning teachers from the school board as aimed at a far more meaningful goal than just relief from teaching: to the welfare of beginning teachers in their appointment and subsequent assignments.

## Implementation of teacher induction processes at Gladesville Junior High School

Greg felt that the most likely person to assist any beginning teacher would be someone who was non-threatening, that is, non-administrative. Despite this, he accepted appointment as the School Induction Teacher to comply with school board recommendations. Essentially the role that Greg fulfilled as School Induction Teacher was perceived by him to be no different from the role he had played in previous years, as assistant principal.

Q.

> Was there ever anyone appointed in schools to assist beginning teachers before this time?

Greg

> Not on a formal basis, although the principal would have always been responsible for them. He may have assumed the responsibility himself, or he may have operated on what is commonly referred to as the "buddy system". Or for the beginning teacher, someone on the staff would be assigned to him to shepherd him for the first couple of months.

Q.

> In the administration of this school is anyone in charge of younger, or should I say, more inexperienced, teachers? Is anyone on staff given the responsibility of checking lesson notes and programs?

Greg

> No, not specifically. Under the old format department heads would have responsibility, and have to keep an eye on, no more to assist than keep an eye on, beginning teachers. So, if I was a department head, and I had someone in my department who was brand-new to teaching, you would make sure he knew what was expected of him, what he had to do, what the resources were. If he ran into difficulty with the program, or curriculum, he would come to me ...

Q.

> Now you have been appointed the induction teacher for Gladesville. Have you been given a specific role? Has anyone told you specifically what your role is?

Greg

> Outside of this document (mimeographed handout to all beginning teachers and administration from the system induction teacher), which is the only material which I have, there has been no inservice program, or inservice training as such. (Reads through brochure.) All of these sorts of things we have been doing, or somebody on staff has been doing.

Q.

> Do you see your new role to be any different from what it used to be?

Greg

> No. (15.10.79)

The impact of the System Induction Teacher

The only indication Bruce had been given of the existence of the induction mechanism that had been initiated within the school system, was the distribution of the circular that all beginning teachers and administrators had received. This, however, occurred at a time when Bruce had more immediate problems and went unnoticed. Consequently, Bruce was virtually unaware of the induction support available to him.

On the morning of the 2nd November, Jim had mentioned to me in the staffroom that Brian Wilson, the System Induction Teacher for Junior High Schools, was going to meet with the beginning teachers on staff, at noon. That morning, Bruce had shown no indication that he was aware of this meeting, nor was he notified that it was to take place. When the lunch hour arrived, Bruce played hockey with the staff, now his normal Thursday activity.

When Brian arrived, he was brought into the staffroom by Jim and introduced to those staff that were in the room. One of the beginning teachers on staff was there to interact with Brian. Three were unaware of his visit, and one was on hall duty. Brian started the meeting with just one of the five he came to see present, and was joined by the second industrial arts teacher part way through. During the meeting, Brian emphasized to the two Industrial Arts teachers that he assumed a very neutral position, and could be an ombudsman for any problems that they might have. He also worked very hard to offer his services as an organizer of materials, sources and services, that might be available anywhere in the system.

Towards the end of the lunch break, Bruce returned to the staffroom and was very surprised to find both that this meeting was planned, and that a System Induction Teacher existed. Bruce arranged for Brian to come to his room once classes had begun, so that he could see what he had to offer.

Bruce, Brian and I met outside Bruce's classroom after he had set a movie going in his room. Brian went through essentially the same information on services, sources, and offers of ombudsmanship, but it was the offer to organize visits to other schools which interested Bruce. Bruce had recently been involved in a professional development day, and had met two other teachers with whom he discussed common problems of teaching art. Consequently, Bruce requested Brian to organize visits to both Arthur King Junior High School and Sherwood Junior High School. The professional development day had also caused Bruce to be dissatisfied with his room, so he asked Brian to request the supervisor of art to spend some of the money he has in his central budget, to paint his room, and to make renovations.

As soon as the System Induction Teacher left the school, Bruce said that he had no real expectation of anything emerging from the meeting, but that he thought he should "ask anyway". Some three weeks later, as Bruce was leaving school in the afternoon, he received a letter from Brian, stating that a visit had been arranged for him to a nearby junior high school for the next morning. The letter stated that a substitute had been arranged, and that Karl Neilsen was expecting him. At home that evening, Bruce also received a confirming phone call from Brian to check that all arrangements were clear.

Although Bruce had sought to visit the two people he had met earlier at the professional development day, another nearby school was nominated. Later enquiries revealed that Alan Ware, the art supervisor, had selected Northmead School because of its proximity, and the experience of the art teacher at that school.

In many ways the visit was successful, yet in others severely restricted. Karl was only able to see Bruce for an hour early in the morning before he went off to teach another subject in another part of the school, but then Bruce was able to bring away many of the structured projects which formed the basis of the Northmead program. The visit had a surprisingly obvious impact on what Bruce taught in class from that point on, but, as recounted elsewhere in this study, it lessened over the weeks as it was incorporated, modified and ultimately rejected in its original form.

## Official welcome to new teachers in the system

All new teachers, as opposed to only beginning teachers, along with school administrators and central office personnel were invited to a welcoming evening in the ballroom of a Strathcona hotel, sponsored by the School Board. This evening in no way attempted to formally induct new teachers to the system, but was aimed at a social gathering where all levels of the system could attempt to meet on a social and non-threatening level. The chairman of the school board proposed that such gatherings are being encouraged by the board.

Q.

> I was interested in the spread that was offered at the welcome to new teachers. That must have cost someone a lot of money!

Board Chairman

> "Yes, that is the second time we have done that for new teachers. Last year we did it first time for teachers who have been with the system 25 years or more, and I think we have become fairly visible in terms of trying to make some mark on a large system where those kinds of functions have really died away. (20.11.79)

## Meeting with the Superintendent of schools

One of the goals of the System Induction Teacher is to "Provide an opportunity for inductees to meet members of the Board and Senior Administration". Consequently, Bruce received another letter which invited him to meet the Superintendent after school one afternoon.

November 30, 1979

Mr. Bruce Sawchuk
Gladesville Junior High School

Dear Mr. Sawchuk

Because our teaching staff numbers almost 2,000 it is difficult for the Superintendent to meet with every teacher as often as he would wish. For that reason a number of very informal meetings have been called to enable more teachers to meet the Superintendent personally and to discuss with him topics of educational concern or interest.

We invite you to join a small group of teachers from the system's schools to meet with Mr. Melnyk on Wednesday, December 12, in the Board Conference Room. The meeting will begin at 4:00 p.m. and conclude not later than 5:15 p.m. A parking stall has been reserved for you on this day. Simply inform the parking commissionaire that you have been invited to a Superintendent/teacher meeting.

The Superintendent looks forward to meeting you on this occasion but if for some reason you are unable to attend please contact Helen McPhee at extension 596.

Sincerely,
R. B. Stafford
Executive Assistant to the Superintendent

c.c. Jim Kuch, Principal

P.S. Name cards will be printed for each teacher. Your name card will read Bruce Sawchuk. Please phone Helen not later than Friday morning if you would like the name card to be changed.

Although this letter made no intimations that the meeting was for beginning teachers, this was how it was anticipated by Bruce, and how it ultimately developed.

Q.

...What happened at the meeting with the Superintendent?

Bruce

It was pretty good.

Q.

First of all. You got the letter the day before, was it?

Bruce

No, I got it a couple of weeks before. I sort of forgot about it.

Q.

The meeting was down in his office?

Bruce

In the beautiful big board room. There were about twenty of us. First year teachers. Some had more experience from other school boards, but it was their first year with the Strathcona School Board. I met John Barr from the provincial government, he didn't say too much. It was nice to meet them. Basically the meeting was boring, there was no structure to it. Each teacher introduced themselves and said where they taught, what they thought of teaching. John Barr wanted us to explain in one word or two what would exemplify our first year of teaching and about the students. One word!

Q.

What was your one word?

Bruce

I said, like he was asking about the students, I said, "65% imagination as far as art is concerned and the remainder a loss". (laughter) What do you say? I didn't know. All of a sudden you are stuck for these words... well they (the other teachers present) reminded me of university students when you go to a foundations class or something in education, and they talk about each situation and what they are like, and you are expected to relate to this. Some of these first year teachers reminded me of junior high school students themselves, crying the blues. You know, "Mmm, I've got this school and the students just don't seem to care." "I don't have time for this." Plus, John Barr wanted us to explain in a sentence or less if our training at the university, if we thought it was adequate for teaching. Did it relate to an actual teaching experience? So, 99% of them cried the blues. "No. Didn't learn anything at university." "It wasn't worth a damn." "I'm learning everything this year by myself." You know, really crying the blues. He came to me, and first of all I explained to him, I said, "I think that when one goes to university and looks for the right sort of experiences and right sorts of information one usually finds it. If not all of it, some of it." I said I would like to throw in a good word for the art department at the Faculty of Education. I said they prepared me very well, I can't complain at all. And I can't really. I can complain, you know, bullshit, some certain things, little things that perhaps I could have been introduced to, but what else could they have prepared me for? I can't think of anything, but everyone else was crying the blues.

Q.

Did he react to that?

Bruce

He was very surprised. Then they moved from me very fast. (laughter)

Q.

So that wasn't what he wanted to hear?

Bruce

No. You could tell. He wanted to hear exactly what everyone was giving him, and that is why I said I wanted to put in a good word for the Faculty of Education Art Department. Ken Ditchburn, I said, did a very good job of preparing me for my first year of teaching and I have no complaints whatsoever. That is exactly what I said. Because, why, I think that the majority of these education students go there and are lazy. They just sit around and they don't do anything at the university and they expect to be spoon-fed everything. They don't do any investigative work themselves. They don't get involved. If they are involved in Social Studies they should be involved in current events, they should have that radio on, they should be reading the newspaper, they should be reading magazines, they should be getting involved in current events. Perhaps even joining a political party to make their life more interesting, and getting involved in their area. But do you think these people do it? No. So I was sort of on their backs a little bit, and then I got on John Barr's back too. Nobody was asking him any questions, and he was just sitting there like a lump. So I said, "What is this movement toward the three R's? The core subject areas? and the parents and some teachers wanting to get rid of it?"

Q.

"Back-to-the-basics"?

Bruce

Yes. The art department, drama and maybe P.E. I said, "What is the government policy on that?" He said, "Basically it hasn't changed. It is basically gossip or rumours that are going around." "But what I wanted to know is will these rumours affect your policy?" And he wouldn't come across on that. So, that was basically it.

Q.

What about the Superintendent?

Bruce

He didn't say much. He brought out these models of how the money is spent. He explained how money is spent, which I thought was extremely boring. I thought this was interesting, when we were introducing ourselves, when it came to me, I introduced myself and said that I was at Gladesville and I was the art teacher there. And he said, "Bruce, you are also a professional artist, aren't you?" So, I'd met him once before. He was with Jim Kuch. Perhaps he remembers that. Jim was talking to him, I thought that was kind of surprising that he would remember something like that or even suggest something like that.

Q.

Do you think he was referring to your exhibition in the library?

Bruce

I don't know. I don't think so. I don't think anybody knows about it in Strathcona Schools. I don't think they do. But that is nearly two years ago. (19.12.79)

Although some induction courses were available to beginning teachers during the day, the first offering of a course to explain services available to both beginning and experienced teachers was filled within two days of being offered. From a later telephone conversation with Brian, I found that Bruce had not attempted to register for a second offering of this lecture in January.

Altogether, through the induction system, Bruce had received a brief introductory visit, made a visit to another art room, visited the Superintendent of schools in his office and attended a reception at a downtown hotel. Of those, only the visit to the art room resulted in positive benefits to him in his teaching.

# CHAPTER V

## FORCED NEGOTIATIONS FOR CONTROL

### Perspectives of discipline strategies in art classes

Before Bruce was assigned to any particular school, he had not anticipated discipline would be a problem per se, but more of a concomitant phenomenon which was born of his own attitudes toward teaching. If his assignment was to be in junior high school, the immaturity of students and the expectations of others in the school about the art program would pose some conflict of attitude towards what he had to offer. By offering an inspirational program, hopefully that conflict would be avoided. In addition, improving the anticipated low esteem of art held by school and community, and its resulting effects upon students, was presumed best effected by building up the importance of the report card mark. Emphasis on final grades could give impetus to students who were not inspired by the program, to work diligently towards "acceptable" grades.

Once classes had begun, however, the situation did not evolve as simply as he had anticipated. Bruce could not find the opportunity to offer his "inspirational" program in the early weeks, and the students held expectations of behaviour in art classes which were not consonant with those anticipated by him. In the third week of teaching, Bruce reacted to this situation.

Q.

> What do you see as impeding any of your thoughts on what should exist in a junior high school art program?

> Anything that would work against you doing what you think you should do in a junior high?

Bruce

> The discipline problems. They work against me. In some classes I find it very difficult to go into some things, such as the language of art and trying to discuss the works, because of the problems with discipline. I had anticipated that before, and I had not been worried about it before, but now I know what it's like. And I explained to you before, some classes I will be ignoring certain exercises because of the fact discipline is a problem. I think that is the main problem right now. As far as comprehension goes, their being able to comprehend, I feel grade sevens, I don't know why I have this block in my head about grade sevens, but they seem very childish. Whether or not they are going to pick up on the terms or the language, I don't know, but I don't want to discourage myself by saying that they are childish. I've seen other teachers and been to the conventions and seen that kindergarten kids could talk about art. So why can't these grade sevens do it? It's still an objective of mine to work it out with them.

Q.

> What would you consider as your biggest single problem so far this year, that is, since September first?

Bruce

> Coping with problems that I have with discipline, and all the paperwork that got me bogged down. I think they are the two biggest things right now. But I'm just getting over the paperwork right now. (19.9.79)

Bruce's response to, and meeting of, the realities of discipline and the fact that his curriculum plans were only partially realized because of these realities, were perceived differently by others in the school. Greg, the assistant principal, suggested that discipline was a matter of meeting the students' covert expectations of work.

> Well the other thing is what they (teachers) can expect from students. Sometimes they don't have a high enough expectation of the students, of what the students are capable of doing. Sometimes their expectations are too low, you get one kind of problem, another time their

> expectations are too high, so you get another kind of problem. They have to be able to dig in there, and find out what the students are capable of, and they will be able to get results from the students, and still maintain progress and also have sense of identity with the students. Common sense can get most kinds of things done quickly. A lot of things get teachers into trouble, but if they use common sense a little. And another side of the coin is students will believe what you do and what you say, and if you want them to talk, they'll talk. If you want them to horse 'round they'll horse 'round. If you want them to be quiet they'll be quiet. But if you tell them one thing, and if it may appear what you're telling them isn't what you meant. The other thing, kids expect to work when they come to school. They know why they're here, to work. If you don't keep them busy, and keep them busy in a way they know from day to day what they are going to be doing, you'll have trouble. Kids like teachers who are organized and know where they are going, know what they are going to do, and have reasonable expectations of the kids. If the kid isn't working, he expects to be chewed out, even if he doesn't get chewed out. (15.10.79)

Jim, the principal, placed the emphasis of disciplinary problems squarely on the teacher. Teacher inconsistencies and unfair practices caused the students to react in many cases. Discipline must be fair, consistently enforced and must only deny the student access to the classroom as a last resort. Discipline problems should be contained within each room.

> They assign homework to kids and then they won't check it, and then some day they'll come in and, bingo, they'll nail the kid to the cross, and yet they fail to see what is happening in the hallways here in the morning prior to classes. The kids are sitting and copying each other's math, maps, from one another and the teacher lets them go, lets them go and then come Friday, bingo! the kid gets it. It's not the big things, but the little things that accumulate and then the kids lose. You corner a kid after you have been free and easy with the kid, you haven't bothered to check his homework. All of a sudden step on him. Then the kid will rebel. I can understand that, I would too ...

> Greg and I have been to every classroom this year about three or four times, visit, talk, "Have you got any difficulties?" "No." The kids are well behaved. I told Bruce about writing lines, or sending kids out in the hallway. The kid misbehaves, "Out you go!" I walk along the hallway, see kids, "What are you doing?" "I got kicked out." Well, what the hell is a kid learning in the hallway? If you cannot deal with the kid at that moment, you put him outside and say, "I'll be right with you." And put him back in class. The kids will stay there for two or three periods outside, you get one out of each room, and soon you have 30 kids kicking around. I don't believe in sending kids out in the hallway. I don't believe in writing lines, I believe that if a teacher reaches the point where he is really getting to the teacher, whip him in here, talk to him first, call his parents, call his parents in for an interview. If that don't work, then, there's the strap, there's suspension ...
>
> What the hell, I'll give you a good example. This year there were student teachers in here. I hope Makowsky don't mind. When she had a student teacher she went to Kelowna for the long weekend. Then she took a day before and a day after, and there was a sub in there, and a student teacher. You know, and then while the student teacher was here, Makowsky had taken two other days off. Again, a sub and a student teacher. Then the first day that Makowsky gets back, when there is no student teacher any more, she nails those kids to the - why the hell wasn't she concerned when she extended her weekend to five days? Then she comes back, you know what happens, when there is a student teacher and a sub, and then she comes back cranky. Driving back from Kelowna and those kids are nailed to the cross. That's garbage! You should leave a student teacher for a lesson or two, but you don't sit in the staffroom drinking coffee. How many times have I talked to these teachers? They don't listen. (5.11.79)

Beginning also, in this school year, was a new emphasis in the administration of discipline at Gladesville Junior High School. Jim and Greg placed the onus on the classroom teacher to carry the major part of their own discipline. The emphasis went even as far as Jim announcing at the first meeting before school started that this year there was going to be no strapping.

Q.

I think you mentioned to the staff you were going to try a year without strapping. That has changed, and what made you decide strapping was no good?

Jim

We strapped too many kids last year. Greg and I. Instead of the teachers doing their thing in the classroom. Greg and I had to do their disciplining in the classroom. With the number of suspensions we had, and strappings, last year, these lists (produces a discipline book), not all these are strappings, but these are kids Greg and I had to deal with. We just went through this to find out what teachers strapped. (Reading from book) 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 - 11 teachers out of a staff of 35 strapped. Besides Greg and me thought that was just too many.

Q.

So what you were trying to do is put the onus on the teachers for their own discipline?

Jim

That's right!

Q.

That fell down a bit this year?

Jim

Well, we've strapped ten kids this year, that is, we have strapped ten times. Graham Smith, three times, so there are eight kids that have been strapped this year, and if it stays that way, that's fine. At this ratio - ten in two months. In ten months, that is fifty, that's too many! The first year I got to this school I strapped three times. The second year six times, this year ...

Greg

What was happening last year and I think to some extent also this year, is that the teacher, instead of trying to resolve the problems with the students, send them to the office. I suspended about 30 kids last year. (5.11.79)

Clearly, the position which Bruce held at the beginning of the first semester was one in which he had to resolve the complex problem of convincing students of his expectations of reasonable behaviour. The administration had openly declared that the onus was now on each teacher to establish acceptable standards of behaviour, yet the overt actions of the students did not meet Bruce's expectations.

In a brief discussion with some grade 8 students, three weeks after the program was underway, they were asked for the reasons for selecting art as one of their options.

Q.

Now obviously, all of you selected to take art this year, why?

- I thought it would be fun.
- No homework.
- We liked it and it's interesting.
- I picked art because everybody is in it that you know.
- I picked it because I wanted to draw things, you know?
- I like it because it was fun last year and it might not be too bad this year.
- I just like doing art, I like drawing things and you get to doodle a lot. You get to get away with things. But not with Mr. Sawchuk. Not with him.
- I think he's nice.
- Yeah, she thinks he's cute.
- She thinks Mr. Sawchuk is cute.
- I picked Drama first, then Art. Drama is more fun.
- I like drawing which I don't know how.
- I like doing crafts.
- Art was my third pick. First I wanted Drama, then I wanted Home Ec., and then I wanted Art.
- Same with me. (18.9.79)

The conflict between the position of the art teacher and the junior high students was appreciated by the school counsellor, who while discussing a particular incident in the art room, generalized:

> ... I would not want to see him leave the teaching profession and be driven out by the type of behaviour he was encountering, and that could happen. He got thoroughly fed up. We've lost two or three teachers previously in the art department. It is a most difficult area to ride herd on. (7.11.79)

Discipline in the first few weeks

By the end of the first week of school, Bruce had met all his new classes at least once, and had begun to assess what lay before him in respect to disciplinary problems and goals. His anticipations of grade seven immaturity still appeared to be a challenge, but not a discipline problem, whereas the grade nine students appeared to hold quite different expectations from Bruce, regarding behaviour. With this in mind, Bruce began to manipulate his planned program to come closer to the anticipated expectations of these students.

Q.

> After a few days of teaching, have you changed your original concepts of what you intend to do with the classes?

Bruce

> There are certain classes that seem to give me problems as far as discipline goes, and there are certain (art) exercises that I can see that would lose their interest. I feel that now. I don't know if it's true but I feel it. So I can see throughout the year skipping certain exercises with certain classes. To keep their hands moving and their mouth away, or closed.

I hate to say they won't be involved in the learning process as much as some of the other classes, I hope to get around that some way. I haven't thought of how yet.

Q.

You perceive this as where you are beginning to differ from the time before classes started?

Bruce

Right. Like I had a certain plan for all classes to start the same exercise. The first four exercises are identical. To make it easier on myself for one thing, but also because I think the exercises are necessities for all age levels and all classes. Portions of the exercises, particularly the first one, that's on the wall now, I feel might be skipped by two or three classes out of the eleven I have.

Q.

The classes you see as having changed programs, are they all grade 9's?

Bruce

Yes. I haven't had any problems with grade sevens and eights, they're terrific. I enjoy working with them. But the grade nines, two of the classes are, well, there was one grade eight class too. (7.9.79)

That afternoon I sat in on the classes of grade nine that Bruce had been concerned about and could not help but feel that he had misinterpreted the noise level of the class. Although the class poured into the room noisily and talked incessantly, none of the disturbance was directed at Bruce maliciously. Bruce was not the centre of attack or someone to be challenged, the class was very busy talking among themselves. I felt the problem was, at this stage, that because Bruce still identified with them as students, he found assuming the role of disciplinarian difficult. Once he had quietened them enough to assign the work, they engaged in it enthusiastically. Nevertheless, Bruce had difficulty in maintaining what he considered to be acceptable levels of working noise over which he might be heard without having to challenge anyone.

Bruce felt that having to discipline students was unnatural for him, yet he appreciated that if he did not establish acceptable norms of behaviour he would "suffer" later on. In his own words Bruce did "not want to be someone I'm not, and I don't want to be raising my voice. I don't want to change my personality because the thought of being strict runs against the grain". The presentation of early lessons "... rather than being a smooth thing, was sort of lumpy".

> Experienced people that you talk to about teaching tell you to be strict then ease off. Even the official notification from the school board tells you this, but to change from your usual self is difficult. I don't like to give myself tension headaches. But I think if I'm not strict now I'm going to have problems later on.
>
> The sevens are quite easy to control. Well, they're new to the school, and I have only had one grade eight class and they're not too bad, but I felt myself being tested by the grade nines. I don't think they were consciously testing me but these are the group, one in particular, that I think I'm going to have to be strict with. (6.9.79)

At the conclusion of an initial meeting with a noisy grade eight class, in which Bruce had talked to them about the proposed program for the first half of the period, then supervised free activity for the remainder of the lesson, he came over to me after the class had left and said, "I said to myself before I began teaching, if I couldn't keep discipline, I would quit."

## The emerging pattern of disciplinary measures

The pattern of disciplinary measures adopted by Bruce during the first four months of his teaching, took on a relatively clear developmental structure, which appeared to match the growing confidence which Bruce exhibited in his relationships with his students, and was progressively modified by situations and influences both in and out of the classroom. The stages of implementation were not mutually exclusive. Although some were discarded, others remained to be used simultaneously with newer methods. Variations were also very noticeable through the grade levels, and to a much lesser extent, from class to class in each grade level.

The stages of disciplinary measures were,

1. yelling,
2. the "travelling" essay,
3. the essay,
4. lines, threats of: phoning parents, detentions and strapping,
5. detentions,
6. strapping,
7. the class sergeant and corporal, and
8. promoting art evaluation as a disciplinary measure.

## Yelling

"Well, I guess I tried everything, first I started off by yelling."

The only way in which Bruce could begin to control the students, who clamoured to be heard above each other, was to shout. After Bruce roared to attract attention he would begin to talk to the class in a loud and strained voice over a base of noise which he could not quell. In pursuing individual noise-makers, Bruce became drawn into forays of "injustice" and "victimization" which were sufficiently expedient for the remainder of the class to resume their original levels of clamour. Such attempts at discipline appeared to take the direction of the lesson away from that which was intended, so Bruce assumed a level whereby he could talk over an undercurrent of noise. Not all classes created the discipline problems which made an enthusiastic presentation of sophisticated art projects difficult, but those that did left Bruce dispirited and inclined to modify his intended program.

Although Bruce continued to use a loud voice while addressing classes for many weeks into the semester, he began to introduce additional ways in which he could control the incidence of noise and discipline behaviour during his lessons.

### The "travelling" essay

The concept of the travelling essay was given to Bruce by Roslyn, the Physical Education teacher who had taught art the previous year. She had told Bruce how it had been an effective method of disciplining classes. The concept of the punishment was that the essay was immediately assigned to anyone who was disruptive in class, but the imposition would be subsequently transferred to any other disturber. The student who held the punishment at the end of the lesson was the one who had to complete the essay.

During the first lesson where it was employed the threat of the essay gave greater meaning to Bruce's requests for acceptable behaviour, but at the conclusion of the lesson, Bruce avoided assigning it to any student. At this early stage of teaching Bruce did not want to become authoritarian; he even displayed his identification with students by saying, "It's my fault. I should have given you something to do at the end of the lesson, so I'll do the travelling essay. I'll read it to you next class." The next time this class met they immediately demanded that Bruce read his punishment. Bruce apologized that he did not have it ready for this class, or another class for which he should have had it completed, nevertheless he would have it ready for next class.

Although talking was still now completely forbidden, imposition of the travelling essay only caused momentary frustration to the recipient and an appreciative quietness from the class, but former levels of noise and disturbances quickly resumed. The travelling essay soon lost its threat. Bruce explained how by mid-September the punishment had failed and the reasons for its failure.

> ... that was the problem. I should have stuck somebody with it. It was almost a joke. The travelling essay, in one class that it helped the first time I tried it, and I didn't give anyone an essay, and it seemed it was a joke the next time, because nobody had written it. So I blame myself for that. Like I had a feeling for some of the students, I knew, the problem is you've got to be fair, and even if one of the better students causes problems or disturbs me, or the class, you have to be fair and pass the essay to them. Now if they're stuck with it at the end of the class. You look at them and you think, "Well Jesus, they only caused a

> disturbance once, and they've got this essay." The other people you want to get, they played smart, y'know. So you take the essay away and say, "Next time you'll have to do it for sure." So that's the problem. So I feel sorry for the better students that have to write the essay, but I feel I have no choice, no alternative.

## The essay

When the travelling essay began progressively to fail with some classes, Bruce changed the rules so that whoever was apprehended for not assuming acceptable standards of behaviour, would complete the essay irrespective of subsequent impositions to others.

> Oh, it (travelling essay) works in the majority of the classes. In two classes it doesn't work because they're not worried. They know if they have got twenty minutes left they know that somebody is going to cause another problem, and they know "I won't be stuck with it". I'm going to change that now. I'm going to have a travelling essay, but whoever receives it, has to write and they have no choice. (19.9.79)

In December Bruce reflected on the period early in the semester when he had changed the structure of his disciplinary measures. The essay had become, like the travelling essay, more meaningless and non-threatening.

> ... And that worked for a time, then I got tired of this essay business. A couple of students came up and said, "Oh, what is there to writing an essay?" I knew it wasn't hard to write, I thought if they were taking that line I would try something else, so I went to lines. (17.12.79)

## Lines and threats of phoning parents, detentions and strapping

Perhaps the main reason for Bruce transferring to lines was that he had no way of backing up any threat of non-completion of essays. With lines he could add bonus penalties for each day that the imposition was overdue. It was the implementation of the lines however, that brought Bruce into his first major conflict with students, and subsequently, with the administration.

Up to this time Bruce had not elected to follow the pattern proposed by the administration in conducting disciplinary dealings. Jim had outlined a plan wherein, if a student is repeatedly misbehaving, the teacher involved should phone the parents, explain the trouble, then, if necessary, give detentions or strap the student.

> I can strap them. I'm supposed to have one adult witness. We are supposed to phone their parents, but Jim Kuch never does. He's never had any problems he said. I could strap them, but I don't see why I would want to do anything like that. I wouldn't know how to hit them. I wouldn't know how hard before I hurt them. I'd be afraid I'd break their fingers, I don't know. Apart from that I don't see any other threats I have. (19.9.79)

The only other alternative to issuing lines was to put the students who were not working, as well as being a disturbance, outside the room. The administration had not declared any disapproval of this practice to Bruce up to this time, and selective expulsion from the room seemed to solve some of the problems.

> ... Oh yes, put them outside the door and bore them, is the other one. Try and bore them back to getting to work. That's what I did with this Sammy Lee. I told him if he didn't want to do any work he could just stand outside the door. He asked, "May I take my book with me?" I said, "No, just go outside the door". I said, "You're not doing any work, so just go and bore yourself". And he didn't show up last class and I don't know what he is going to do this class. He has a very poor attitude in class, very "I-don't-give-a-shit" attitude. So I just stand him outside the door and bore him to death. And I hope that might bring them back. I hope it will. (19.9.79)

The clash between Bruce and his students over the imposition of lines came at the beginning of November when one of the grade 8 classes (8-2) frustrated him to the point where he virtually exploded. From identifying with students, he became authoritarian in his relationship with them.

Bruce had issued an inordinate amount of lines to a large section of this class, but during the lesson changed quickly to issuing detentions and threatening to strap them and phone parents. The students in turn accumulated every incident in which they had considered Bruce had erred since September, and proceeded to counter-challenge Bruce through the school counsellor and eventually the principal. A full account of this whole incident is given later in this chapter.

The confrontation with the students, and the qualified support from the principal for his actions, caused Bruce, once again, to change his thinking in respect to discipline. Bruce felt that he must not "corner" students again. "They are like trapped animals, you must always give them a way out." From that point Bruce carefully avoided confrontation with students which would cause the student to "stand and fight", and when disciplinary measures were assigned, there were no definite ultimatums assigned with them.

### Detentions

A grade 8 boy named Leslie had, inadvertently, caused Bruce to be aware of the power of detentions. Leslie had been identified quite early in the year as a "troublemaker", both by Bruce and the administration. Leslie had been cast into the hallway to "die of boredom", both for misbehaviour in class and not returning an imposition paper. Greg, the assistant principal, happened upon Leslie in the hallway and delivered a frontal verbal attack which included threats of transfer to another school. Both Bruce and Leslie were impressed by Greg's feelings, and Leslie's behaviour improved noticeably in subsequent classes. However, when Leslie fell foul of Bruce, and was banished to the hallway once again, he was unlucky enough to meet Greg for the second time. Greg was ready to carry out his threat of transfer, but Bruce came to Leslie's rescue assuring Greg that, indeed, Leslie's behaviour had been much improved lately, and that this isolated incident did not warrant transfer. Bruce decided, from that day forward, that all incomplete impositions must be completed after school, the day they were due, if they had not already been completed. However, although the threat of after school detentions was effective, Bruce had not made any ultimatum about attendance at the detentions.

During one class in which an accomplice of Leslie was to be detained after school, I took the opportunity to ask him some questions.

Q.

Hi, Brad, I notice you have your name on the board for detention this afternoon. What is that for?

Brad

I forgot to bring in my lines.

Q.

What do you think about having to stay after school?

Brad

I don't like it, eh.

Q.

Why?

Brad

Because then I have to take the T.S. home. (Strathcona Transit System).

Q.

What's wrong with taking the T.S. home?

Brad

Because then I get home late.

Friend (joins in)

And then he gets grounded!

Brad

Yeah, that's right!

(Brad normally catches the yellow school bus which leaves immediately after school.)

Bruce described detentions:

> ... so that is where I am at now, and well no, I am mostly now handing out detentions. I think of all the methods that I have tried so far, that is the best one. I am even lenient with detentions. Sometimes I want to go home early so I just keep them five minutes and then let them go.

Q.

As long as they turn up?

Bruce

Yes. Some don't turn up and I forget about it. But it doesn't bother me. As long as they know they had to stay in after school.

Q.

But if they don't turn up for their detention?

Bruce

> It worries me sometimes if they don't turn up, but most of the time they do. But if they don't turn up, next time I catch them, I say, "If you don't show up tonight, you little bugger, you are going to be in deep trouble". I don't say what kind of trouble, I just say deep trouble. (laughter) They always ask, "What kind of trouble?" I had Anton and Jeff in yesterday and they were asking me, "What if we didn't show up? What would you do?" Trying to find out. I said, "You would have been in deep trouble". "What kind of trouble?" I said, "Don't show up one day and you'll find out". I sort of hold this black belt over their heads and hopefully it will scare them.

Q.

> You hope you will never have to meet that situation?

Bruce

> Oh, I hope not. I always give them a way out. You know, if they skip a detention I don't threaten, I just say, "Okay, you have skipped a detention". "Oh, I forgot, Mr. Sawchuk." Okay, if it is reasonable. Usually they show up. I think what they are trying to do is see if you remember. (12.12.79)

## Strapping

The incident with class 8-2, at the beginning of November, had driven Bruce significantly away from identifying himself with his students, but it was around late December and early in the new year that Bruce made the final break in this identification. That final break was the strapping of Jamie.

Jamie had, like many other students, been a continuous nuisance from the time school started and was only momentarily checked by lines, essays or detentions. It was a single incident which caused Bruce to strap Jamie.

Bruce

> No, Jamie wasn't part of that, this is the first time I have really disciplined Jamie. Although I have had him

in after school once or twice and before I used to give him lines. Jamie is a difficult case, everybody has problems with him and they are really complaining about him. I don't complain about Jamie. It just got to the point, I had good control of him, I wasn't having that problem, but I didn't like his attitude. I would tell him to do something and he would say, "Ah, who are you?" Or tell me what to do, or something like this and I just didn't like certain things he said. They annoyed me. They sort of challenged my authority. So I felt that I had to show him who is boss. And, for instance, once I was telling a student what to do and Jamie yells, "Yeah, take your books with you". I might tell a student to go out the door and Jamie says, "And yeah, take your books with you". Like almost trying to be the teacher himself. These things annoyed me and I sort of had to show Jamie and I didn't know how, who is boss. Plus I gave him a D.T. and he didn't show up, and I never worried about it. I don't really give a damn if they show up or not, I don't want to follow things up, because things start building up. You know, let them think behind your back that they can get away with a detention. I don't care. I try and remember, if I don't, well, big deal! So I just had to show in that case, Jamie, who is the boss, and I strapped him and that was it.

Q.

Was there a procedure you had to go through to strap him?

Bruce

You are supposed to phone the parents, I didn't. Jim Kuch never does. So I thought, "Why should I?" I didn't feel like phoning his parents and explaining why I wanted to strap their kid.

Q.

Is that the first time Jamie had ever been strapped?

Bruce

I think it was about the sixth time this year.

Q.

So it wasn't a new experience for Jamie?

Bruce

No.

Q.

Who witnessed it?

Bruce

Jim Kuch.

Q.

Have you taught him since then?

Bruce

No, first time tomorrow. Perhaps he will change. I don't think so. He's not afraid of the strap. Sometimes in the past, when I have given him lines, when I used to give out lines, he would say, "I'd rather be strapped."

Q.

So he is lazy too?

Bruce

Yes. But it was something, I felt my authority being challenged. Plus I felt I didn't want to lose face in front of my other students. I didn't want my authority to be challenged in front of the other students. If you want to challenge me individually, away from the other students, perhaps that would be all right. But in front of all the other students. And I have got a couple of other brats in that class and if one starts challenging me like he is, out loud in class, then the others might just pick up and I might lose control of that class too, so I just thought I'd had it. (19.12.79)

The next day Jamie returned to class for the first time after being strapped, and sat as he was required to do at a table by himself. He and another student still managed to annoy one another until they were noticed by Bruce who said, "You two can come after school this afternoon". Jamie retorted, "I can't be there".

"You had better come, Jamie, you have missed a detention already."

"I'm not coming."

"Then you had better come tomorrow."

"I won't come then either. I can't come."

As it was near the end of the lesson, Bruce asked Sean and Jamie to come outside into the hallway so he could talk to them. Bruce then told them they had better come "or else".

After the class had left the room Bruce came over to me and explained that he was not going to have students tell him what he was going to do, or not going to do. "I am not going to be openly challenged like that in front of the class by anybody." (8.1.80)

The class sergeant and corporal

The grade 7 classes had not been directly involved in all the disciplinary measures that were required for classes in the two higher grades. Bruce had found that by just yelling, their noise levels could be reduced. However, the larger grade 7 classes, including his own home room, did get carried away with what they were doing and needed some form of measure that would keep their noise at an acceptable level. The answer to this problem came from the Industrial Arts teacher, who as a part of their program of simulating industrial settings, appoints role-playing shop supervisors to maintain "work" standards.

The surrogate disciplinarian worked well in its transfer to art classes, and he was given the title of "sergeant".

> ... actually the sergeant is new because with the grade sevens I did not have any sort of discipline going on at all. Well, in other words, I wasn't worried about the grade sevens. They were good students and all I did was once in a while say, "Okay, everybody be quiet", and usually they would be quiet. But I found that up until about a month after we got into doing things, the grade sevens started getting a little carried away, a little rambunctious. So I didn't know how to deal with that problem and I started giving them lines. It sort of

> helped, but then it wasn't happening that much and I met John, one of the Industrial Arts teachers, and he told me of this idea he had in Industrial arts with all his grades where he appointed what he called a "supervisor". He gave them a clip board and the guy walked around and he supervised, noted names of people causing a disturbance, not doing any work or anything. And the supervisor had two or three foremen to help him. He said it really worked well. So thinking about it, I tried it out in my home room. I've got to do a lot of work in five minutes, so I appointed what I call a sergeant, and he records anybody causing a disturbance while I am trying to take a roll call or trying to get the bus passes organized and it just works like a charm. No noise at all, and the guy is really proud to have this position ... It is a weekly position. So then I thought, this would be pretty good to try out on grade sevens because they were getting rambunctious. So I tried it out on them and it worked like a charm. So now I have a sergeant and a corporal, so the sergeant is in charge and the corporal is his helper. They together, it is hard choosing one student because they (the class) usually pick on the one student if he has to record all the names. They say, "Oh, I didn't do that". But if you have two, they can sort of back each other up. And they are all eager to be sergeants. (12.12.79)

The appointment of sergeants needed careful decisions. One class was observed during the weekly ceremony and one boy said, "I don't want to do your dirty work for you". However, generally, most students were eager to identify disruptive students, hand out small amounts of lines and collect the impositions. Written on the chalkboard by a sergeant was the statement, "Thy mouth gets the lines in art option".

## Promoting art evaluation as a disciplinary measure

Bruce had not considered the way he used the assigned grades to art as a disciplinary tool per se, but more of a measure to create the proper attitudes and responsibilities to art. Such attitudes would implicitly form acceptable behaviours.

By placing the responsibility for art work produced in class upon the student, Bruce considered a greater sense of self discipline would be created. Consequently, Bruce did not mark any art work as it was completed, but told students they must care for their work in their folders until it was collected for assessment. Bruce had felt that while students considered it was in the teacher's interest to retain art work, students were not developing the correct attitudes toward works of art. The compiling of work to be marked at the end of the reporting period was changed after the first report card distribution, although the attempt to develop acceptable attitudes and subsequent behaviour continued to be emphasized.

### Discipline situations shaped by the diverse expectations of two different classes

Differences among all the classes taught by Bruce were very noticeable and were mostly attributable to the personalities and expectations of the individuals in each of those classes. The grade 7 classes were large and sometimes noisy, but because they had had no prior experience in junior high school art classes, they conformed quickly to Bruce's expectations of behaviour. However, the grade 8 and 9 students held prior attitudes towards behaviour which they anticipated art classes should allow. They consequently conformed to, or contested, standards of behaviour and performance set down by Bruce. The evolving relationship between Bruce and his students was perhaps most noticeable with two quite different art classes, 8-2 and 9-4.

Class 9-4

Before school had started, Bruce had anticipated that any problem he might have in his relationship with students would be confined to the younger or "immature" grade 7 students. Grade 9 students posed less of a threat because they, supposedly, would not have "to be taken out of that childhood stage". It was perhaps this assumption of the grade 9's maturity that caused Bruce to identify with them, and attempt to create a university studio model of classroom praxis.

At the end of the first day on which he met 9-4, Bruce described how he felt about his relationship with them.

Bruce

Grade 9, and it was the toughest class I've had.

Q.

By reputation?

Bruce

> Well, just a feeling I got from it, like, two of them are still from the Grahame Parker era, they're flunkies from way back, and they remember Grahame Parker, and how they terrorized the school. So, they were the only ones that, not intimidated me, but made me feel I was going to have problems with discipline. The only class.

Q.

You had them for the full 49 minutes?

Bruce

Yes.

Q.

> Bruce, why in your estimation, do you think the kids are taking art as one of their options?

Bruce

> You know, I don't know. I'd be guessing. I think some of them have reservations about the teacher. They look at him (at option selection) and think, "Will he be tough?" I think they make choices like that, a lot of them do. They have to take an option, they like to take an easy one and goof around. I have that feeling a little bit, I didn't get too many of those. Well, a lot of the other teachers are saying a lot of girls are going to sign up because I am a male teacher, because I'm such a good looking fella. (laughter) (5.9.79)

This class, mostly composed of physically mature students, immediately capitalized on Bruce's easy manner in early classes. However, the boys who had been in the school from the "Grahame-Parker era", immediately attempted to establish their expectations of an "easy time" in class. By playing a brinksmanship game of doing acceptable things in an unacceptable manner, such as talking just too loudly, or just too far across the room, they kept Bruce bewilderedly undecided as to whether to risk disciplining as a teacher, or accepting it as a peer. The situation was much easier for Bruce to evaluate three months later.

Q.

> Okay, can I get back to class 9-4, I think it is. That's the one that you said you are getting sick of because of their "pally-pally" attitude. If you go right back to the beginning of the year, how did you see this class at the beginning of the year, in September?

Bruce

> I saw them as a discipline problem. Not as bad as the others, but I did see them as a discipline problem.

Q.

> You didn't see them as being more mature?

Bruce

> I think I saw them as being a little more mature. I think I was a little afraid of them, I didn't know how to handle them. Especially with Mike being a little older, and Tom. They seemed a little older. I didn't know how to handle them. They didn't seem like junior high kids to me, so I didn't know how far I could step with them. Now I know. I thought I could get along with them, as buddies, and say, "Hey you guys are nice guys." "Well, let's treat him good." So it didn't work. Now I realize you just have to step on their toes, right off the bat. Just put down the policy and just have the same policy for every class. I didn't know at the beginning. I know now, and it won't happen again. (18.12.79)

Two incidents during the course of the semester noticeably changed the behaviour pattern of class 9-4 and gave Bruce insights into the ways he might better control classes as a teacher. The first of these involved Chris, physically a very mature girl whom Bruce had at first considered just another of the noisy students in the class.

In mid-October I was observing this class and had noticed a definite subsidence in disruptive attitudes and noise levels in the class. The class worked industriously with only minor and relatively unobtrusive disruptions. The cause of this dramatic improvement in behaviour had come about in the lesson two classes earlier. Bruce had introduced a drawing exercise to the class, and as part of the process, demonstrated the technique before the whole class. Chris had been genuinely impressed by the exercise and had worked conscientiously to complete it. Bruce, while supervising the work, bestowed genuine compliments on Chris' efforts. Unbeknown to Bruce this became a catalyst which inspired Chris to pursue her new-found interest. She moved away from the large table of misbehavers, and with her went her two disciples, previously unrecognized by Bruce. Chris had been the keystone of all the noise and brinksmanship which had occurred in the room, which she had now left leaderless. The change was impressive. Chris and her two followers adopted the same behaviour and new-found interests in drawings.

Helen, one of the other girls at the large table, tried vainly to assume the leadership position vacated by Chris but was not as influential. During one lesson Helen pushed a golf ball down the front of her jeans and was proudly showing all her peers her newly-acquired male sex characteristics, and when everyone was aware of the joke, she walked across the room to where Bruce was preparing materials. As the large group watched Helen said, "Look, Mr. Sawchuk, I've had a sex change". Bruce glanced around momentarily and disinterestedly replied, "And you should be proud of it too". Then turned back to his task. Helen seemed deflated that Bruce had not been shocked or confused. She removed the ball and returned to the table, by which time all the others had returned to their work. The influence of Chris working diligently had affected even those she had abandoned two days before.

From this incident Bruce was now aware of the power which lay in positively reinforcing good work and, if possible, identifying and isolating the nucleus of any classroom disturbance. The changed behaviour, however, did not last.

> She (Chris) is going back to her old habits now. Maybe it was my fault. While we were painting things changed for a while, but then they got bored of painting too, that class after a while, and then things went back to where they were before. There are too many friends in

> that class, they are all one big happy group. And they all want to come back into art! (18.12.79)

The second of the two occurrences which caused the behaviour of this class to improve was the introduction of a more expensive type of media. The traditional classroom paints and crayons had caused the usual "This is boring" or the "We've done it before"s which had deflated Bruce on most occasions when it had occurred. For this new painting exercise Bruce had begun mixing a cheaper version of acrylic paint to give to the students, but had found that he spent all his teaching time preparing paint. Realizing he had easily enough money to purchase prepared paints, he did so with surprising results. Bruce had anticipated that these new expensive sets of tubed acrylic paints would be abused and wasted, but the opposite was the case. The students appreciated the quality board to paint on, as well as professional paints with which to work. The enthusiasm with which they approached the painting exercise took Bruce by surprise. This media introduction did create good responses from all classes in which it was presented, but none more noticeably than 9-4.

Bruce recounted later that although these paints were more expensive they represented good value and consequently appeared to satisfy the students and cause better behaviour responses through interest.

> Yes, like I said, the last three weeks have been tremendous for me, I have just sat around. When I got away from using my own mixture of the so-called acrylic paints, the poster paints, and I used the tube paints and that changed. They really thought that was something. They all just put a little bit, because Mr.

> Sawchuk said just put a little bit, because it is expensive. And that went over really well. I am going to do that every time. I know it is expensive, $300 for all that paint, but I haven't used half of it and I did it for three weeks. So to me that is $150 for three weeks for eight or nine classes. I will do it every year. I think it was tremendous. (5.12.79)

But these two high points in his relationship with 9-4 did not ultimately change their attitude and expectations of art. During another class late in December, Bruce came over to me at the side of the room as they were leaving, and desperately exclaimed

> I don't know how I got so "pally" with them, but I really hate it. They are all so "buddy-buddy" and I don't like it being like that. You know they all want to take art again next semester and I am really going to try and make sure they don't get in. (12.12.79)

By Christmas, when Bruce had begun to clearly decide what posture both a teacher and students should assume, he attempted to rectify the discipline situation with this class, and with one or two other classes that were worrying him. He found that trying to initiate change in something he had already established, was very difficult, if not impossible.

> The other day I talked to them (9-4) and I said, "I think you guys have been taking advantage of me and my good nature, you come in late for class, you always have an excuse why you have to leave class, while the class is going on". Like when they had skiing on Monday, some of them had to go to the washroom. They went and changed into their ski clothes and came into my class, after they had asked me to go to the washroom! That sure peed me off! But I was letting it happen. I didn't see any way of controlling them, so this next class I told them. Do you know what they said to me? They said, "Ah, you are just like the other teachers, you won't let us have fun. We go to the other core subjects and we have to work, we come here and we have to work too." That's what they said to me. I couldn't believe it. Bastards! I thought, "You little bastards! You have been getting away with murder in this class, almost, and now you complain to me that you are not having fun." (18.12.79)

## The 8-2 affair

### The first meeting with 8-2

From the very first time 8-2 moved into the art room, a struggle for control of the class began. Bruce began by reading through the list of names collected at the option elections the day before. The class would giggle and tease when any student's name was mispronounced, giving reason to call across the room. From a background of cross-conversation which appeared to be mainly to subvert Bruce's position, Bruce attempted to single out offenders. As the comments were not directed at Bruce, he also had to break into cross-conversations to stop them, or be completely ignored and eventually become insignificant. Throughout the outlining of the proposed course, a group of girls mimicked Bruce, giggled and talked, while others drummed pencils and fingers.

One boy, Anton, had selected a position in the room which allowed him to sit near the front of the room but face the class: a position which permitted him to face his potential audience. Questions of which media they would like to be involved in brought answers of

"Finger painting."

"Can we chew gum?"

"Can we do string art?"

"No."

"Why not?"

> "It just doesn't fit into the program. Next day we meet we are going to look at lines and what they can do. Bring your pencils, it will take about one or two periods. Anton, will you pay attention!"

Looking to the class while answering Bruce, Anton replied,

> "I am paying attention."

> "Look, Anton, I'm going to lose my temper and if I lose my temper you'll be up shit creek."

At this point the class broke into giggling and repetitions of "shit creek" while Anton beamed in smug self-satisfaction. He had taunted Bruce to anger.

> "Another project we will be doing will be string painting from which you make patterns, which become the basis of your paintings."

During this time Anton was competing with Bruce for the attention of the class by going cross-eyed and hanging out his tongue. In spite of Bruce's demanding that hands be put in the air to ask questions, calling out to Bruce, and to others in the room, increased. Bruce then allowed the students to work on anything they might have had with them for the remainder of the period.

Bruce came to where I was sitting, after the class had gone, and said,

> I think that when they have positive work in front of them, discipline will be easier. In fact a grade 9 girl said yesterday that "we aren't this noisy when we have work to do", and I think that perhaps this is the case. (6.9.79)

## The genesis of the clash with 8-2

From the first time this class had met, the atmosphere had been one of noisy defiance, which continued until the end of October. The class, at that month's end, was still aggressively uncooperative, which was illustrated by a typical incident. The class came tumbling into the room in their expected rambunctious manner, and Bruce began to yell to quieten them down. Before the noise had completely subsided Bruce appealed to their collective conscience by saying, "This used to be such a good class and now you have become so noisy!" The search for remorse left the class completely untouched, so Bruce brought the subject of the meeting around to the day's planned work. "How many of you brought the objects from your garden like I asked you?" A quick scan around the room revealed to Bruce that no one had bothered to bring the leaves for that day's printmaking. The talking, laughing and teasing returned to its normal level. Class 8-2 felt confident in the level of behaviour they had established for themselves, and secure that Bruce could do little to change it.

The part of the game of brinksmanship and ruse, which involved calling out incessant and obvious questions, prevented Bruce from getting the class down to the tasks at hand. Because of the nature of the questions and the attitude in which they were asked, Bruce stopped all questioning and told the students to get on with what they should be doing, and set the class to work. This class, however, still found ways in which they could frustrate Bruce during the process of the art activities by asking for assistance many times more than was needed.

However, on Thursday, 1st November, the situation took a dramatic turn. Bruce described the incident and how he felt at the time.

> I don't know if it was a bad day or something because, well, there was a film that I was showing, plus the fact that we are between - the kids said we haven't done anything for three or four days which was an exaggeration. I was giving time for everybody to catch up with these exercises so that we could go on together to something new. Although I blame myself a little bit for what happened, because maybe my lesson plans are wishy-washy, I'm unsure of the next step. I know what I want, the results, or I think I know. But then, how to go about it. I can see it getting easier the second time around, or the third time around, because you know you've got to take this out, take this out, hand out these supplies, now let's do the project. Whereas now, I'm not sure of what paper I want to use, how this is going to work? The paints, do I give them pallettes? If I give them three primary colours, are they going to be able to mix all the colours they want by themselves? So perhaps I led up to the incident too, by being not sure of myself, not sure of what I was going to do. Not completely sure. Then it just came to a ball when I brought the film in, and they were just fooling around during the film. And in the previous class to that one, I had some trouble with them too. And then I just blasted them when they came in, and started blasting them when they started goofing off like they usually do. I don't have to explain it to you, you know what happens, and it steamrolled. It got to the point where I just got fed up and I threw one out the door and then put another out the door, and, no place to put the rest. So I just started collecting phone numbers, I just went around with a pencil and paper taking phone numbers and names. No lines, nothing, just names and phone numbers. And that got them on the defensive side and they were looking for things to get me, and that is why, even Barry said it, that is why they all went down to the office, to see Barry, because, now I had something on them. So they had to get something on me to cover up the fact that I was going to phone their parents. (5.11.79)

This clash with 8-2 occurred just before lunch, so the students, who felt most threatened by the situation, moved en masse to see Barry, the student counsellor. During this lunch break Bruce began discussing the incident with Yvette, the Drama teacher, who was the only other person on staff who met this class with virtually the same student combination.

The discipline problems of the art room had now become an affair which involved the drama teacher, the school counsellor, the principal and the students.

Bruce went to see Jim about the problem that had just erupted, but the meeting with the principal proved to be of little help.

> ... he wasn't too helpful, he basically said, or insinuated, that I wasn't strict enough and it wouldn't have happened in his class. Which didn't help me too much. So I was still pretty steamed up, so I met Yvette and we talked it over and she said we should both talk to Jim and Barry together and maybe we could get something done about these kids. (5.11.79)

## Three perspectives on defining and proposing solutions to the discipline problem in art class 8-2

Barry recounted the situation that ensued when the students from the class appeared in his office, and described what he thought had been the source of the problem.

Q.

> Could I follow through with you, the sequence of what happened. Without crossing any confidences that the kids have, how many came to you in that original meeting?

Barry

> Eighteen came to me in my office at one time as a delegation, and I attempted to ascertain what it was that they were all upset about. There was no way that I could give them an exact solution to the problem right away then, so what I simply did, was to say that I would meet with them individually, to find out what their problems were, and that probably I would talk to the teacher. I told them, "And see what he perceived the problem to be". Before I had a chance to do anything, the teacher talked to the principal about his control

> problem and the principal took direct action, and called the key problem students in. But apparently there was a faction working, the group had collected into a social action group, and the leaders of the group were called in and they were asked to state definitely what it was that was causing the problem.

Q.

> This was now in the principal's office?

Barry

> Yes, with the principal, the art teacher, the vice principal and myself. After school on Thursday. And out of this meeting, none of the students wanted to specifically lay charges of wrong-doing against Bruce. However, they did voice some of their feelings which were caused by lack of communication, more than anything, between the students and Bruce. Definitely Bruce, in trying to maintain control, had cut off all possible discussion at that time because it would have been fruitless to try arguing with the group as a whole and he simply said about that, "I don't wish to discuss it at this time". They took this to mean that he refused to talk to them ... it was a case of the kids assuming because of his demeanour that he wouldn't talk. Whether it was him not wanting to open a can of worms, so to speak, and so he left it alone and I don't think he was quite as aware before the meeting, as he was after, that in fact the students have to be listened to. That was all. (7.11.79)

During the same period in which the students had gone to Barry to complain about Bruce, Yvette and Bruce had decided that they could not let this incident pass without seeking more help from the administration than they anticipated they were going to receive.

> (Yvette and I) ... started talking about these kids and they were pretty bad in her class that day too, as they are every day. So together we sat down with Barry and Jim, and I don't know the exact tone of the conversation, but again Jim said it wouldn't happen in his class. He could teach Art or Drama to these people. Then he wanted the list of all the students, so I came back to the classroom, got the lists and Yvette and I made up a list of all the trouble-makers. People that were causing us trouble. And he (Jim) asked around the

> school, the staffroom, to see if they were troublemakers, and they were! We (Yvette and I) had them all together (in one class) was the big thing. So he decided he would call them in after school or 25 minutes before the final bell. (5.11.79)

By talking with Yvette and deciding that something more substantial should be done with this class, Bruce had conflicted with both Jim's attitudes about large group problems, and the manner in which he had earlier planned to resolve it.

Jim

> Okay, the way things happened, you see, Bruce came to me first and I suggested we call the parents.

Q.

> This was on Thursday?

Jim

> The same day it happened. Then on Monday I was going to go in and talk to that class. And then about 12.30 or so, in comes Yvette. I guess he had consulted with Yvette and both of them approached me. I didn't like the way that thing was done, because I had already set things in terms of the way I was going to deal with it, but I guess he wasn't satisfied or something. I don't know, he went ahead and between him and Yvette brought it up again after I had already told him what I was going to do. That doesn't go over with me too well. You want my advice? Then you do what I am suggesting! If you don't, well. But he is young, so I didn't say anything. (5.11.79)

> ... when it gets to this point, you know, I mean, I don't believe in petitions and I don't believe in mass protests. I always figure that the avenues of communication are always open in our school, and when it reaches the point when you have to have mass protests, there's something wrong somewhere. Bruce should have, if Bruce had reacted and said to the kids, "Well, you kids, come and see me after school. We'll have a chat and discuss it and see what's bugging you guys." He never gave them an opportunity, so I guess the kids finally had to go and see Barry. (5.11.79)

The meeting with the students, the principal and the school counsellor after classes on the Thursday, brought Bruce into a situation where he perceived that he was disciplined along with the students. Bruce had gone to the meeting unprepared for many of the charges laid before him, but left the meeting confident that the administration could see through the transparent claims.

Bruce

> ... all four in the office, Yvette, myself, Barry and Jim. Jim tore into the kids then let them speak for themselves and we ourselves told them what we thought they were doing, and Jim said they were acting like punks, and I agreed. I could have used better words than that, but I guess that at the time it was the best. Then they started accusing me of things, like not letting them sit, or letting them sit where they wanted to, which was the discipline problem they said which was the cause of, - but you were in the class today, we had tried two methods already and they went back to the one they liked, so -

Q.

> It was the students that said seating was the cause of the discipline problem?

Bruce

> That's right!

Q.

> That they were allowed to sit where they liked, and that was your fault?

Bruce

> That was my fault. And that I swore. That I said, "shit". They really, well Steve said that. Then I countered when I said, "Okay, I admit to saying that". Then Jim said, "Well, Mr. Sawchuk apologizes for that." I didn't think I had to apologize. It was just a slip of the tongue, but he apologized for me and I wanted to make it clear, I wanted it found out, how many times I swore in class. What I said. So it came down to the fact that I said "up shit creek" once. I told somebody they were going to be "up shit creek" once.

Q.

That was about the second day teaching.

Bruce

Yes, about day 2. So, see, they are just looking for things, anything they can think of. It is like catching a wild animal in a corner, they will do anything to get out of that corner, so I guess I had cornered them. Now I realize, I had cornered them, and I will never do that again. I'll always give them the way out. Or my way out will be to record their disturbances every day. I'm going to make a list especially for that class, for certain people like Anton, what he's doing, and compile a list of the trouble they are giving me, starting from today. Next class. If I have any trouble then I'll go through the list and say, "You did this on such and such a day, you did this, this, this and that's it." You see, that's the only way I can cover myself. If they do get cornered again they'll be looking for things to corner me. I feel intimidated. Well I think it is completely ridiculous, just nothing to do with teaching at all, or as far as my concept of what teaching is all about. If I have to put up with this, well then I won't teach.

Q.

How did you feel after that meeting?

Bruce

That's tough. I felt on top of it. I felt confident. Very confident. I knew they were going to come up with these things. Like when I was walking down to the office I was thinking, "Jesus, what am I going to say when they say I was swearing and all this?" I knew they would bring this up. I was just waiting for the chance, if they didn't bring it up I was going to make sure they brought it up. I'm not going to have them talking behind my back. I wanted them to bring it out, so if they hadn't said it, I was going to say, "Oh, what about the swearing?" "You've accused me of swearing, what about it?" What I hadn't expected were the ridiculous things they brought up. Seating arrangements, not helping them and not answering their questions. You know they were just piddling things, they were looking for anything, like I wouldn't answer their questions. Well, I wouldn't answer their questions that day about discipline, they were, "Why can't we do this?" "Why can't we do that?" "How come we can't chew gum?" "Why can't we talk?" I said, "I'm not answering those questions. You know my

> rules and regulations and if you break them, you just have to suffer the consequences." And I said, "That is not open for discussion." Then they put up their hands, and I said, "I'm not answering any questions about that, if you have a question about art, then we can talk, but that is not open for discussion, I'm the teacher."

Q.

> How do you feel this now puts you in relation to those people in the front office, as far as how you run your classes?

Bruce

> At first I was worried about it when I was sitting there and hearing all these things ~~being said~~ about me, and directed at me. About the way I do things in my classroom. Before it was between me and the kids. Now it's not. I sort of worried about it when I walked out of the classroom and went home that evening. But then I got to thinking. I don't think they'll fall for that kind of crap from the students. And I'm not worried about it if they do, because if they do, I don't care to be in a situation where I have to work for people who believe what they hear from the kids rather than what they hear from the teacher. I'd rather not work here. (5.11.79)

However, even though Jim did not give credence to most of the complaints put forward by the students, he did feel that the students may have lacked ample opportunity to ask Bruce questions. Similarly, he felt that Bruce was too intent in pursuing his art program and not interacting with the students.

Jim

> ... what he was telling me and then what actually happened when the kids came up here, the kids started saying, "Well he swears in class." "He won't answer my questions." "We ask him something and he says 'Not now' 'We'll do it after because we've got a lesson to go on.'" Questions. It appears kids want to talk to him about, you know, "Why do we do things this way?" and so forth. He doesn't give them the time to explain those kind of things. He just wants to do his lesson and that is it. I suggested to him that sometimes, forget about your lessons, stop and just bullshit with the kids and let

> the kids know what your philosophy is and what you are going to be doing. So that's where it was at. Some said he swore in class. The kids, some of them, broke down and cried. One accused him of not helping her, where he had helped her mix two colours, did two of the exercises, and then he said to her, "You go ahead and do the next yourself." That kind of crap. (5.11.79)

Of all the incidents, during that meeting, the one which distressed Bruce most was having to answer defensively to Jim in front of the students. When Bruce had begun to collect names and addresses to phone parents, he had done so in place of the "lines" assignments he had issued up to that point. The students still believed that the lines were a standing punishment, and discussion of these came to light during the meeting.

> ... I started giving out lines, and that one day it got carried away. I just handed out 400 lines to each of these students and that was the day that we all went down to the office. Jim told these students that, "I wouldn't write them if I were you, I'd refuse to write them, take the punishment." In other words, he was saying either stay in after school or take the strap, don't waste your time writing lines.

Q.

> He said this to you?

Bruce

> To all of us. So that sort of peed me off, I wish he would tell me privately, and I would pass it on to the rest of the students. I would change my methods. (12.12.79)

## The coming together of Bruce and class 8-2

From the events of that Thursday, rumours had been apparently sweeping the school, of how class 8-2 had had Bruce disciplined for swearing in class. Once Bruce heard of these rumours he began to face each of his classes directly to stop them from circulating. The same presentation was given to 8-2 when the two-day timetable returned them to the art room the following Monday.

Bruce said to the class, "Rumours have been going around that I swear in class. That I have told people to "f" off. That is not true. I may have once said "up shit creek" but that is all."

Bruce then attempted to assume a more authoritarian role with this meeting than he had with any other, but nevertheless, conceded to their complaints of non-communication. "This is my classroom. You are my students but nevertheless I am prepared to listen to your beefs." The students began,

> "We have done only four things since we began in September. I have done nothing for the last four weeks!"
>
> "I don't think art is fun. What fun were those leaf prints?"
>
> "What are we going to do next?"
>
> "Painting."
>
> "With those cheap watercolours?"
>
> "No, they were not cheap! Did you bring in those pictures I asked you to?"
>
> "No." (chorus)
>
> "Then for next class I want you to find a newspaper or magazine picture which excites you."

The class broke into roaring laughter and shrieks at the sexual connotations of what they might find.

To counter the complaint that he had allowed them to sit anywhere in the room, Bruce made the girls stand to one side of the room, the boys on the other, then seated them alternately making sure no friends were together. Throughout this whole procedure, Anton had been seeking peer approval and calling out inane comments. His confidence in taunting Bruce's discipline was such that he appeared to assume he had come victorious from interaction with the principal and Bruce.

Once the students had assumed their new seats Bruce produced a heap of old magazines from which the students could find pictures in place of those they did not bring from home. The congestion around the magazines gave all those wishing to cause a disturbance a magnificent opportunity to do so. Anton laughed and guffawed through the group, grabbing girls' backsides to their absolute shrieking delight.

Once the class had come back to their seats Bruce appeared to have lost his new-found authoritarian attitude, and said to the class, "It's my fault that you made so much noise, I shouldn't have let you group around for the magazines. It won't happen again." (5.11.79)

### Divergent attitudes about the students in art class 8-2

Bruce had personally resolved any anxiety about the claims laid against his teaching ability by assuming that the administration of the school would have enough experience to "not fall for that kind of crap". Such security was based on the assumption that the principal was aware both of the students being behaviour problems and all being in the one class together. Bruce had felt confident that "(Jim) asked around the school, the staffroom, to see if they were trouble-makers, and they were!" (5.11.79)

However, the administration did not feel that the problem lay with the students being behaviour problems as Bruce had assumed.

Jim

> ... but the point is I looked at that list of kids and I spoke to the other teachers that have these kids and they said, "no problems!"

Greg

> What these beginning teachers have to learn and to develop is methods of dealing with their classes and students in that they are fair and consistent and reasonable.

Jim

> Thirteen kids. I spoke to Chris Hunt and showed him the list, "Any problems?" "No, not one." I spoke to Bob Buchanan, Bob had had trouble with two of the boys.

Barry, the person to whom all the students turned when they were threatened, felt that the students behaved in an expected fashion, but one with which Bruce will learn to cope.

Barry

> I think this was a testing process, a group of grade 8 students just decided they were going to test out a teacher and see how much authority they had. And I think it was a poor control situation on the part of the young teacher, not quite knowing how to cope with this kind of an action.

Q.

> Is that because these kids aren't any problem any other place in the school?

Barry

> Oh, some of them are. Some of them are kids that make problems wherever they are. They are problems, but that's normal. (7.11.79)

By December, the conflict with class 8-2 had subsided significantly, not because the students had changed expectations of art, but because Bruce displayed ways to avoid conflict.

Many of the classes which were observed had incidents which Bruce would have earlier challenged, but to which he now turned a "deaf ear". Projects which required unsophisticated media, little preparation and virtually no movement around the room kept the students seated and "busy". Bruce no longer tried to convey the sensitivity of art to this class as he did to others, he just supervised the mechanics of the projects.

## Anticipations of disciplinary courses of action for the second semester

As a direct result of the incident with class 8-2 and the "buddy-buddy" relationship typified in class 9-4, Bruce planned changed relationships with students when the new art classes began in semester 2. Bruce planned to be more authoritarian with his new classes at the beginning of the semester, then become more relaxed as each class warranted it. Perhaps the greatest indicator of his movement from identification with students was the importance he placed on the avoidance of a peer relationship with the older students.

As part of his new disciplinary measures, Bruce determined to be prepared for any disciplinary problem he encountered. He recorded all classroom incidents, so that if he should have to defend any action, or seek help from the administration, he would be prepared to defend it. Although he planned to be more strict with new classes, he realized that each class would be different, irrespective of age differences and would have to be treated accordingly.

> I definitely think so, depending on who is in the class. There are certain students that you have to sit on a little more than others, so I think it is different for every class. I don't think that there is a happy medium that you can arrive at and use for every class. (28.1.80)

Bruce, more aware that many of the students' expectations were not toward having worthwhile art experiences but rather having "an easy time", consequently planned to use the option election system to his advantage. The students he knew that had differing expectations from his own, who planned to re-elect art, Bruce began to actively discourage. Such discouragement was in conflict with the ethos of the system, but considered a risk well worth taking.

Q.

> So, come re-election of subjects at the start of this semester, a lot of them won't choose art for those very same reasons (changed expectations)?

Bruce

> That is right, a lot of them won't.

Q.

> In some classes that is still not the case?

Bruce

> No, some classes they want to get back in. For instance, 8-2, I think they feel that they run the class sometimes, and that they have a good time in it, and that is the reason they want to get back, as compared to some of the other subjects where they feel they might have to start new and have to be split up. They are used to this situation and sometimes they get away with quite a bit in this class. They want to come

> back again and enjoy it again, for that reason. There are some I am going to take back from that class, there are some good students there. There is a group of about half a dozen, and there is no way that they will get back at all. Even if Mr. Kuch, or anyone, says that they have to take art, there is no way! I will refuse to take them! So there might be a little bit of static from the administration. I was talking to Greg this morning and he said, "Some of them are going to have to take art again, because there is not that much to choose from."

Q.

> He is talking about the total population?

Bruce

> Yes, that's right! I didn't mention these. These are my own sort of little intricacies that I am going to get into once I start the registration. If they are smart, and they really want to get in, they should go to the administration and say, "Look, Mr. Sawchuk won't take me, and I want to take art." That is going to pose a problem, that is why over the last week I have been discouraging certain people from getting back in. (28.1.80)

Bruce was as good as his word. At the registration process for second semester options, held in the gymnasium at the end of January, Jamie, whose name has appeared in these pages as one with whom Bruce had come in conflict, and even strapped, confidently approached the table.

"Hi, Mr. Sawchuk, remember me? My name is Jamie."

"Go away, Jamie."

"But, Mr. Sawchuk, I want to sign up for art."

"You're not interested in art, Jamie. Go away."

As Jamie turned to go away, he summed up his attempt to register.

"Shit!"

# CHAPTER VI

# PROFESSIONAL SOCIALIZATION

## Process of teacher socialization

### Early identification with students

From the time that Bruce first reported to Gladesville Junior High School as the new art teacher, assuming the role of "teacher" did not come easily. In the two days of preparation and meetings before the students returned to school, Bruce had felt uncomfortable and fearful of what was to come. The fears that Bruce had were held somewhat at bay by his confidence in himself as an artist, for he was sure that when classes began he would feel confident in his art domain. By the end of the first week he had come to meet all his classes at least once, and had begun to be involved in the business of teaching art.

> Slowly I'm becoming, coming to school is becoming a habit again for me. When I first started, the first three or four days, or even now, it's difficult waking up in the morning, or especially before I go to bed at night thinking, "Geez, I've got to go to school tomorrow!" Thinking, "What am I going to do? Am I going to do a good job? Am I going to have problems with discipline?" But starting last night, I am beginning to have that feeling that I'm feeling better about it. I feel that especially after these lessons today, I feel like I am able to start them on a learning process or on a structural learning theme, and introduce a lot of my philosophy to teaching. I think perhaps I have started to feel like a professional. Not totally, but I can feel it happening. First two days I felt like a complete amateur.
>
> ... The first couple of days, I didn't feel like I was a professional at all, and I don't feel like a total professional just yet, but I've started to feel it, it's started happening to me. I think the work that is produced will tell the tale. So far I feel good about it. It's only been one exercise, but it's been tremendous. (7.9.79)

The line drawings which emerged from the initial classes excited Bruce tremendously, not only because they were the first works to emerge from his classes, but because they were of such high quality. Bruce felt that even though the students may not have appreciated that quality themselves, some individual pieces were better than he had seen in downtown galleries, and even his own work. In this period of euphoria, Bruce related this time to his earlier practice teaching period as, "Practice teaching is just completing an exercise, but the work that is being produced now, is far more meaningful, it's a part of where we are going."

The process of beginning to "feel like a teacher" was in many respects, dependent on how the students regarded his position. Different classes assumed different attitudes, but even Bruce himself, in describing the situation, three weeks into the school year, expressed his feelings of alienation by referring to teachers as "that situation in the office down the hall".

Q.

> How do you think the kids view you as a person, similar to how they may view the principal or one of their friends as people?

Bruce

> Well I have a lot of them that hate me. (laughter) I don't think I'm accepted. Like I have to keep relating back to my student teaching days where things were "buddy-buddy". You know, you were part of the crowd or something. Even at the junior high level it's hard to believe the teacher being part of the crowd but that's what was happening. Now I think it's a little different. I was thinking about that the other day myself. You know, walking in another door than the kids, and being part of the "establishment", being part of the "rules". It's different in each

> class almost, some classes I feel like a teacher and I'm accepted as a teacher, a professional. I really think I am, and I feel they're feeling towards me that I have something to teach them. They want to learn it. They want to know it. In others, in one or two other classes, they don't know how quite to accept me, whether to take me seriously or not. Why I don't know, and now that I've started handing out assignments to try and control them, I hate doing that, but, I'm trying to get some sort of handle on the situation. (19.9.79)

## Growing separation from identification with students

The emerging separation of identification with students was best illustrated by Bruce in his transference of what he had considered his own responsibilities, or at least responsibilities equally shared in the art room. The realization that many of the lowly tasks of the art room could be imposed authoritatively on the many available hands began to appear by late October. In a grade 9 class, Bruce instructed the whole class to begin the process of cleaning up the room in the normal expected fashion, but on this day, in addition, appointed a "committee". The euphemistically named committee had the responsibility of cleaning up the sink area of the classroom, which was not normally the responsibility of any one individual. Bruce told me at the end of the lesson that this recent unequal delegation of duties was a new revelation. "That's something everyone should do, get the kids to clean up the sink area. I was doing it myself before this!" (24.10.79)

Another responsibility which underwent reappraisal was the care that should be afforded all works of art produced in the room. Although the onus for retaining work produced until assessment was placed on the student as early as October, Bruce's attitude toward this concern changed.

Bruce

> So I'm sort of getting them to feel responsible for their work I think. And in a way, get them to feel responsible for art - art is something special. That the things they do in art are special, and if I mark each project, after I mark each project they would throw it away. I've got that feeling and I know that happened before when I was student teaching. But now, I don't mark it after they have finished, they always ask me, "What mark are you going to give me for this, Mr. Sawchuk?" and I'd say, "Well, keep it in your folder and I'll be marking everything at once." So they're responsible for it. They keep it all in their folder.

Q.

> Will they then still have to keep everything that has been marked in their folders?

Bruce

> I didn't tell them anything about that. But I'm going to make it clear, yes it is, at least until Christmas. Because that's when the course is finished at Christmas time, and I want to mark everything at Christmas time. I don't know how I'm going to approach that, to keep all their work together until Christmas. I'd like them to. Whether or not that will work, I don't know. Because a lot of times their work falls out of their folders and they don't bother picking it up off the floor. I've noticed that. (12.10.79)

However, when the same subject was broached near "Christmas time", Bruce's feelings of responsibility towards the students maintaining their folders, was far less than it had been two months earlier.

Q.

> How does this affect the responsibility of putting the onus on them to look after their folders?

Bruce

> Actually it works better this way because now if they lose anything I don't have to say I am docking marks for this and that. That was a pain in the neck to do that too. You have to put the onus on them to take care of their work. Sometimes they are away and other people take their folder and this other person's work goes flying across the room and you don't know who it belongs to. So this way at least it gets marked as soon as it is done, almost as soon as it is done. And I see it. I see what they have done. And then if they want to throw it away then, for a lot of them I would throw it away too because it is so bad. The work. But for the others, well I have had a lot of students come to me and ask me if they could take their paintings home to their parents. Their parents want to see them and so, I think for the good students, no matter when I mark it, they will take care of their work, and those are the students I am interested in. The other students that really don't give a damn, why should I give a damn? Should I spend my time disciplining them on how to take care of their work and how to not fold it and bend it, not crease it? I try to as much as I can, but as far as I am concerned that is not my job. I must teach them respect for art work and hopefully in the long run they will learn respect for theirs, but I cannot waste my time needling them and saying, "Don't! Pick this up! Don't lose that!" I see them drop something on the floor. I say, "Don't lose that! Pick it up! Put it in your folder." I just got sick and tired of doing that. Now when I see work on the counter, like I just did before you came to see me, I knew who it belonged to. I don't like his attitude very much, he leaves his folder sitting there and some of his work sitting in that corner of the room. Some of his work in that corner. He is not responsible. He doesn't feel he should be responsible for it. Then they come to me and say, "Well, you are responsible for it." So I saw his work there, and threw it in the garbage. I could have gone through all those folders and stuck it in his folder. I remember I told him to put it away. I remember the exact situation. The bell had rung. Five minutes before that I had told him to put it away. So, if he just wants to throw it on the counter and say, "Well, Mr. Sawchuk can put it away, he has been putting it away until now." Bullshit! I threw it in the garbage. (19.12.79)

## Relationship with staff

Though identification with students diminished, a complementary association did not fully develop with staff. As Bruce was the only art teacher in the school, he had to deal directly with the principal in organizing his program initially, and he still perceived the principal as the main source of information and support. Bruce could see no close parallel with what he was doing, in any other part of the school. In discussing his relationship with the principal, Bruce said:

> I had the feeling he has visited because he was surprised by what was happening. Or that he likes art. I don't know because I can't relate myself with the other teachers, the other classrooms. Does he walk into their rooms? I don't know. (12.10.79)

The non-coalescence of Bruce with the staff was reinforced late in October when he submitted an extensive selection of students' work to a city-wide exhibition in the Strathcona Mall. Exhibitions form an important part of Bruce's attitude toward involvement in art. This same interest was not shared by the staff.

Q.

> Are you getting any feedback from the staff on what is happening in the art room?

Bruce

> No. I even told Jim to go down and see my (students') paintings in the Strathcona Mall. I don't think he went. I don't think anybody went. Some of the kids did. (29.10.79)

The relationship Bruce developed with the staff did not simply evolve from any preconceived notions held regarding junior high school teachers or any artistic elitism that deprived him of professional commonalities. The attitudes that the staff held toward the art program in the school, and their expectations of what an art teacher should be, defined the parameters within which Bruce could attempt a liaison. Grahame Parker, the art teacher who had been encouraged to move from the school two years before Bruce's appointment, had obviously taken positions which had been outside these parameters and as a result, he came into conflict with several of the other teachers.

In an attempt to define these parameters, I confronted Peter, a staff member who had been in the school for several years.

Q.

> I'll change the question again. As a member of Gladesville staff, what would be your expectations of anybody who was employed as an art teacher here?

Peter

> I would expect him first of all to realize he is teaching an extremely energetic group of kids, and he had better have a steely spine, made from stainless steel. He himself had better know pretty damn well who he is, what he is doing with his life, himself, because those kids will eat him apart. Tear him apart. First of all, an art teacher should know himself and be secure with himself and not be chagrined, or challenged by their challenges to him, their insults. They'd pick him apart. They would want to know if he is for real. If he comes to a school looking artsy-craftsy, these kids see right through any act or role that you are playing. If you are playing a slightly artistic role, they will eat you up.

Q.

> What if that person is genuinely artistic, will they eat him up then?

Peter

> Yes, they will resent him. They don't want someone who is artsy-craftsy. Their fathers are working people. They cannot be associated with effeminism. If the man is an artist and has artistic mannerisms, they can't stand those mannerisms.

Q.

Have you taught with anybody like that?

Peter

Yes. They resented him. They like plain, blunt people, simple, sincere and not arty.

Q.

How do you reckon the rest of the staff reacts to artsy-craftsy-?

Peter

Disdain. The most respected teachers on any junior high school staff teach science and math. We know they are the most pragmatic, the most useful thing. We are closer to the great lap of the unwashed multitudes in junior high than we are in any other school, and they want pragmatic, solid, spear-beans-and-skittles kind of curriculum, and not art. They watch a lot of T.V., so they don't mind drama, but art is so far removed from the daily world of earning a bloody living. They don't know that there are billions being spent in our country on applied arts. Advertising arts.

Q.

So you don't see the staff in a junior high in this city in this day and age would tolerate that type of person on staff?

Peter

He can be as aesthetically inclined and as talented as possible, but he must not show it either in his costume or in his manners. If he is to be accepted, his mannerisms must be very similar and close to those of the people that he lives with. With the parents.

Q.

Do you think the staff would go out of their way to socialize or influence anyone who is artsy-craftsy?

Peter

No. They are much too polite. They might not, an artsy-craftsy person might make them feel uncomfortable, but they wouldn't go out of their way to hurt him, or alter his behaviour.

Q.

What about if that artsy-craftsy person came onto staff as a math teacher?

Peter

(much laughter)

(Principal joins in conversation across the staff room.)

Jim

I wouldn't employ him.

Q.

It appears you wouldn't have an art teacher on your staff like that either, but they do exist, don't they?

Jim

Not on my staff.

Q.

What if you came to a school as principal and he was already on staff?

Jim

There are ways and means of removing him. (18.12.79)

Not only are the social mores of the staff and the community seen as one of the parameters which should circumscribe an art teacher, but he should not be too far removed in his attitudes toward art from those that are collectively held in the school. When Grahame Parker left the school, his deviance as an artist and his concomitant philosophies were judged silently by the whole staff at that time.

Q.

The thing that I was trying to probe though was, the staff did not give him any feedback, even though he was upsetting them.

Jim

He got very little feedback from the staff.

Peter

But the staff did get upset about the way the kids were behaving. We would all hear about it. At staff meetings. The kids constantly talked about the clay fights and we were appalled. So when we saw that Parker was getting encouraged to leave, getting pushed out, nobody gave him any solace or support.

Jim

He made that decision himself, but it was obvious, the kinds of things that were starting to happen.

Peter

I started to wonder why he was going absent. And he came in one day and he rambled about friends of his who had small contracts with the C.B.C. doing set designing and what-not, and how he would love to get into it. And how one of his friends was actually producing a show now as a freelancer, expecting to make only five thousand dollars that year, and he admitted if he weren't so happy, he would do the same thing. He would be satisfied with less income and do something creative on his own. He had a profound need to do something creative on his own. That man first had to satisfy his own needs as an artist and not teach. He wanted to be a creative artist. And they are solitary people, they are totally into their own myths and impulses.

Q.

So you see a successful art teacher as primarily a teacher and secondarily an artist?

Peter

Exactly! Exactly!

Jim

Yes, I would agree. (18.12.79)

By pursuing the attitudes which were held about Parker, in his time at Gladesville, many of the criteria by which Bruce was judged, became evident or were revealed. The art room of the school tends to be isolated from the mainstream of school life, and to some extent can be ignored by the rest of the staff. It is neither acceptable for the art teacher to seek refuge in his isolated area, or appear socially unacceptable once he interacts with the mainstream of school life. According to the school counsellor, Bruce met the criteria of social acceptability handsomely.

Q.

> Someone like Parker, I keep going back to Parker, because I don't know him and he is not in the system any more and so what I say doesn't really matter that much. Jim once said that he would be embarrassed to introduce him to his colleagues down in the Hotel Macdonald foyer, because of the way he dressed. Now he was still accepted as an art teacher?

Barry

> He was a good artist, the kids liked him. They didn't respect him but they liked him... The staff, they just left him alone. He was there. So he operated in isolation. He never came down to the staff room and he didn't mingle much with the staff. At the end of the day he got up and left. (18.12.79)

For an art teacher to be eccentric in his dress and mannerisms was unacceptable in the school, but conversely, for that same teacher to avoid interaction with the people who found his mannerisms objectionable was also considered unacceptable. The art teacher was required to be a social component of the staff as well as meeting the middle class social mores of that staff. Jim discussed the expectations he held for members of staff.

> The staff would leave a person alone regardless what he did in the classroom, if he came into the staff room, went out and socialized with the staff, went out for a beer, attended the Christmas party, went on a ski trip. He would be accepted. But to begin with,

> you have got that handicap and then you stay alone in your own little environment, and to hell with everything else that goes on in the school, and climb out of your shell once in a while. You can't operate that way. (18.12.79)

In the perception of both Jim and Barry, Bruce stood comfortably within their expectations of a member of staff.

Barry

> Bruce here, is involved in other things beside art, he coaches at lunchtime, and he is in the lunchroom, he contributes to the noon conversation, and there is a difference, a very subtle difference, but it is important. He is a regular, people look at him and say, "Oh, he is a real regular guy." He is here, everybody accepts him.

Q.

> Which is a bit of a surprise for an art teacher, is it?

Barry

> It really is. You know he is just a regular guy. Bruce is a teacher, not just an art teacher!

Q.

> Would you say then Bruce is a normal member of staff in your terms?

Barry

> I wouldn't say he's like the rest of the staff, but he is a nice adjunct to the staff. (12.12.79)

The decision that Bruce had appeared to be a regular guy had come long before school had started. Jim had used this as one of the more important criteria when he interviewed Bruce for the position of art teacher.

> ... well, if Bruce wasn't the type of person he is, he wouldn't be on my staff. If I hadn't known him and had just hired an art teacher and the guy walks in with beads and the hair down to his ass hole, he would have been gone within a week. I wouldn't tolerate crap like that. (18.12.79)

Even though Bruce met the social expectations of the staff, especially the administration, he did not reciprocate in appreciating the importance of such acceptability in his new role as teacher.

Q.

> ... one of the subjects I am going to talk to other people on the staff about is their perceptions of their experiences with art teachers in other schools. Do you have any feeling about what people expect of you as an art teacher and as a person? Do you feel they are trying to conform you into the role of an art teacher?

Bruce

> I don't know. To tell you the truth, I am not very close to much of the staff at all. I am sort of an outsider still I think. I get along with them whenever I have to. But as far as being in contact with anyone in particular, being close to any of them, I am not. So I don't think anyone is trying to conform me. If they have tried I don't think they have achieved anything. Perhaps the only one that really deals with me a lot is Jim Kuch, because of his background in art and his conception of an art teacher. (5.12.79)

Because of the situation in which he found himself, Bruce lowered his expectations of the role of teacher during the first semester. Early interpretations of the tasks which he felt he had to perform were modified according to the examples set by other staff or by his assuming attitudes similar to those of his colleagues.

By the time six weeks had passed, Bruce had begun to come to grips with the copious amounts of work. As well as starting to receive the new supplies he had ordered soon after his arrival, work that Bruce had had to perform in his own time was now becoming less important. When I entered the classroom, one morning in October, Bruce pointed out the large stack of full sheets of masonite that were leaning against the cupboards at the side of the room. Bruce had intended to meet with John, the Industrial Arts teacher, on the previous Saturday morning, to cut it up into pieces for painting boards, but had reconsidered the ramifications of spending his own time in school.

> But I decided, bugger it! I spent three or four hours here last Saturday and I'm not going to spend another one. If I can't do it during school now it's just going to sit against the cupboard. (23.10.79)

The Fall Carnival had been planned by Jim to be held on a Friday school day, in mid-October, and the notice of it had been given to staff. On the day that it was planned to occur, six members of staff had called in sick and were replaced by substitute teachers. Jim had been irate about the attitude of these staff members, so he postponed the carnival for another two weeks. On the day the carnival was ultimately held, the home room teachers were given the responsibility for their own classes. Bruce came to compare his own disciplinary efforts with those of other teachers in the school after having a chance to compare them at the Fall Carnival.

Perhaps as a result of this experience, Bruce appeared to develop a "why-should-I-care" attitude. He explained that many of the other teachers were not concerned about their charges, in the way in which he had previously been worrying about his. "If the kids skipped it was because of the way the school organized it." Bruce could see no justification for exerting himself beyond the call of duty, when the whole thing was not "adequately organized", to control those aspects for which he was, or felt responsible.

During the first months of teaching Bruce had met the standards of social acceptance expected by the staff, but had been influenced in changing his preconceptions of what he had anticipated being professional levels of responsibility as a teacher. He acquired a "professional skin", characterized by greater concern for his own classroom responsibilities compared with total school obligations.

## Professional artist, professional teacher, or both?

One of the words which Bruce used frequently, in discussion of both teachers and artists, was the word "professional". The significance of this term emerged when clarification was sought to determine what it represented. The term "professional" had, for Bruce, several connotations, depending on the context in which it was used. However, in the process of searching for Bruce's meaning of "professional" some interesting discussion of his interpretation of the relationship among "artist", "teacher" and "professional", evolved. Bruce had been teaching only ten days when this conversation took place.

Q.

> One of the words you have used fairly frequently in our discussions is that of "professional", what do you think a "professional" is?

Bruce

> I've used the term, but I don't think I've really thought about it that much. To clarify what I've said before, I was referring to the Fine Arts faculty when I referred to profs, because they were artists without any educational qualifications as far as teaching goes, and they were holding teaching positions because of their status as professional artists. Or should I say, graduate artists. So my feeling towards them was that they were not professional educators. When I used the word "professionals", I realize they were not educators. When I got into the faculty of Education, of course, what I took there, you know, from Ken Ditchburn, Ken Ditchburn is the first person I ran into that I've been able to talk about education. The only prof I had in the four years there that ever actually thought about going into the classroom. You actually have to go into the classroom after graduation!
>
> Perhaps by "professional" I mean a good educator. That's the connotation I was referring to. You know, a good art teacher. An educator, because there are very poor ones and very good ones, and perhaps I think I am using the term that way, and I call the good ones "professionals".

Q.

Now I see two branches of "professionalism" emerging here, the "professional" educator, and the "professional" artist. Do you think you can be both?

Bruce

I think so. In fact I'm going to try my damnedest to be both. I can see myself giving up being an educator and becoming strictly a professional artist if the chance ever came, and I have optimism. I am optimistic toward my outlook to that goal ...

Q.

Getting back to "professionalism", we have talked about the influence of the university on what your attitude toward "professionalism" is, your own attitude to being an artist as a "professional". So I presume that the term "professional" to you means more than solely "earning your living by it"? Because you could not do both simultaneously.

Bruce

I use the term to refer to an individual, and as individuals we are professionals in our attitude. I think that's true. I would go along with that, I've never really thought about it, but even people in this school, as far as calling them professional educators, they are because they're earning money in that respect, but I don't know them well enough to judge them the other way.

Q.

Can you think of any incidents, in your experience of two weeks here, which would be strong examples of professionalism or examples of lack of professionalism?

Bruce

Well, talking to Roslyn, the art teacher who was doing it (teaching art) last year, I feel she wasn't a professional as far as teaching art goes. Because I see some of the projects, you've seen them, and I've talked with her and I don't think she has any conception of art. As an artist, and through my painting, I have to come to grips with terms, and with ideas. As an artist I understand a lot of the things that other people need to be able to communicate with art, to express themselves with art, in an academic way to start with. Then eventually as we grow, go out of school (university) be finished being taught things, we actually throw out those academic ways of doing things,

> and then they become intuition. But, even my work which I think is intuitive, rather than being academic steps of doing things, those steps have helped me realize, because I understand them, what must be taught here in this room. For instance, the drawings on the wall. I could see myself four years ago looking at these drawings and not understanding them myself, but today, because I was the one that gave out the exercise, I see terrific things happening. I think they are just fantastic. Whether or not the students see that, I don't know. I've started to ask questions about it and get their responses. They basically look at it as an exercise rather than a piece of art work, which I think is all right. It takes a while and this is only their first exercise, so far as professionalism goes, I feel with my background, I am a professional or an art teacher, because I understand most of the things that should be understood. Rather than just introducing projects to occupy their time, and to be pretty, so they can take them home so they can say "I did this in art and it's Mother's Day, so here's your present". So I would say the art teacher who has, especially junior high, who does projects for Mother's Day, Christmas, Halloween and days like that, introducing them just as activities without relating them to anything, that is a non-professional to me. (12.9.79)

Early in November, after just two months of teaching, Bruce had begun to think of some of the ramifications of electing a full-time career in teaching. These thoughts had been initiated in a discussion which had related to how he felt about his experiences at a professional development day. At this, Bruce was afforded the opportunity to talk with art teaching colleagues for the first time - an opportunity which drove home to Bruce that he had moved away from the idyllic situation of his final year of university. The people that shared that final year with him "are now artists and I'm drifting away from them".

In rationalizing his career decision he observed that "there is no right or wrong way of being an artist, but I am very conscious of not becoming one of them". In spite of "not becoming one of them" Bruce was, however, "making more money from his art than ever before" and also "more conscious of getting out of the classroom than ever before". (2.11.79)

Conversely, by the end of November, Bruce had solidified his notion that, being an artist has made him a much better art teacher, than if he were not an artist.

> ... I am a painter. Why am I thinking I should be a painter? Someday you arrive at it and you can't get away from it after that, so, you know, and then teaching and being in art just reinforces the idea. And after seeing some of the results that I have gotten from the kids, although I am not really satisfied with the results, compared with what I hear that Roslyn did the previous year, well I feel, I wear my head high because I think it all stems back to being an artist. Being able to recognize the good from a lot of bad painting, because some of the things I hang up, and I've had - and this is going back to teaching again, but I have had the Home Ec. people in there and they don't see much worth, or much good, in a lot of the works that I have hanging up in the art room. But I feel totally satisfied. (24.11.79)

The existence of a conflict between having aspirations of being a "professional" teacher and a "professional" artist were again put before Bruce in the fourth month of teaching. Experiences at university had earlier made Bruce aware that such conflicts existed. The conflicts centred on teaching that in which one is deeply involved personally, as an artist, and the time constraints imposed by being both artist and teacher.

Q.

> Do you see a conflict between being a teacher and an artist?

Bruce

> No, I have heard a lot of stories about it. I remember in university, Duncan Hills, we were good friends, he was a printmaking prof many years back at the university,

about 1970 or 1971. He is in Calgary now. He said that he taught all grades right from elementary school, or grade 1, 2, 3 to the other elementary level, to junior high, to high school. Then he was at the university at the time. I think it was his first or second year there. He had found a conflict between his art and his teaching it. He used to be a painter and teaching painting he found that he just could not do the painting any more, so he switched to printmaking and he taught painting. Something he, - he couldn't have a parallel between teaching and being an artist. There was a conflict there.

Q.

Do you have this conflict?

Bruce

No. I always thought there would be a conflict, but I don't feel one.

Q.

Not even with your time?

Bruce

No, I'd like more, but I have never had so much time before.

Q.

Especially when you were a student and driving.

Bruce

Yes, that's right, being a student and driving a bus. Well, there was that one year where I took three painting courses and that was it. But getting back to the conflict. I remember, Ron said that there might be a conflict for those that were involved in things like painting, sculpture, et cetera, but I disagree. We are all made up differently. We all use our time, some use it more efficiently than others, so, perhaps I use the time I have to my benefit. I don't have to watch T.V., or I don't have to read this or that book. I read, but maybe I don't read as much as I should, but I tell you one thing, I get a lot of painting done.

... So, I am trying to remember what point I am trying to make. But the thing is, we can get carried away as a so-called "professional artist" and say, "Well, I need all this time, and I need to have all these things as an artist." Well, I have got certain things. I am

> going to have a new house which is going to give me more studio space than I have now, an upstairs studio and a downstairs studio, and I don't have to pay or rent it, and teaching has given me lots of time, more time than I had before, and my work is still much better than lots of people who don't work and just paint. I feel so anyway. (5.12.79)

In Bruce's own experiences, the co-existence of two full activities has not gone without successful models. During the very significant experiences of his final year at university, when he concentrated solely on painting, the works and career of a Canadian artist, Jack Bush, affected him greatly.

Bruce

> ... so I don't know if there is a happy medium. Jack Bush is perhaps my idol. A Canadian painter. He just died in 1976. He was a commercial artist during the day in his dad's shop, when his dad was living, and then he worked for another commercial firm when his dad passed away. This was in Toronto. He was an abstract expressionist during the 50's and married, eventually had five kids. I don't know if he had five kids in the 1950's, I think he did, and he had a psychological breakdown when he met Greenberg from New York, the famous critic. And Greenberg liked his water colours that he was doing. Here Bush had a studio, maybe the size of this classroom, and the only work that Greenberg liked were these small little water colours. So he had a psychological breakdown because of that. Then got to the stage where he started doing these things that Greenberg liked, who influenced who? A lot of people like to say he was a pawn of Greenberg, but I don't think so. I think he was a tremendous painter, and he worked until he was 66 or 67 years old, as a commercial artist, five days a week, weekends he would come home and he would paint. He would only paint at weekends, his studio was in the house. He painted strictly with oils, and then his wife became allergic to the smell of oils, or to the oil paint itself, so he switched to acrylics and started painting with acrylics. And well, hell, if you want a Jack Bush painting today, just a little sketch on paper you would look at $5,000. They had a retrospect of all his work in Strathcona, he came to Strathcona, he lectured at the university. He was on a sort of a Canada Council tour, and he died. He left Strathcona and he died. His works were all hanging in the Strathcona Art Gallery, it was one of the most powerful

> lectures. You could feel the energy in there. He had only been retired one or two years when he died.

Q.

> Well, that would be a good model for teaching?

Bruce

> Well, sure. He worked five days a week, he never painted. Well, he did the odd sketch, but he never did large canvasses after work. He had a family, he looked after his family, put his family first, then he worked on his weekends. (5.12.79)

Bruce had referred to times, during the first two months of teaching, when the responsibilities and commitment to his students had affected his own activities as a painter. The "conflict" between the two professional spheres could be described, at times, as an interaction more than a conflict, where the events of one were affecting the other, both positively as well as negatively.

Bruce

> ... The lines that the kids were putting down, although they didn't seem to realize that, I saw that in their lives, so they excited me so much that I got around to doing some of my own, you know take off from what they are doing, and I started doing pastels, and it is so nice to do the pastels, considering the time limit you have as a teacher, to come home from school and, well that doesn't have much to do with the paintings themselves, but ...

Q.

> Teaching has controlled the media that you use?

Bruce

> Yes, and that is why I went to the pastels, such like during the summer when I was building the house and there wasn't much time to paint, I was just painting in every corner of the house, and just painting small still-lifes on little pieces of masonite.

Q.

> Actually you have been having quite a bit of interaction with what has been happening at school, now, did the "leaves" start here and end up in school, or did ...?

Bruce

> The leaves started here.

Q.

> That series, the one on the wall there, did that come before the monoprints, or was that a result of the monoprints?

Bruce

> No, the paintings started before the monoprints, I had a plant down here when it was a little warmer in summer, and I was doing odds and ends with paintings, a lot of conte crayon, and a lot of drawing, and one day the plant got in my way, so it jumped out at me, so I, - it wasn't doing very well, it wasn't growing, as well as it should have been, so I decided to paint it and talk to it at the same time. And it grew very well after that. (laughter) I did a very large (canvas), as large as this (pointing to a finished painting). I did a lot of conte crayon and, then the monoprints, well that started. When I started teaching I was just getting into it then, just getting into these paintings, when I started teaching, I couldn't paint any more, I could have but there wasn't much time... (24.11.79)

Also at the beginning of the school year, the paintings in preparation for the Artworkshop erotica exhibition suffered because of the involvement in beginning teaching.

> ... so that was one of the reasons I decided not to exhibit. I was mad. And the other was I was tied up a lot and I was getting into, school was starting, and I was working on this, erotica theme, and I didn't develop it as far as I wish I had. I still can see myself working with it, and I wasn't fully satisfied with what had happened and I believe there was a lot more to be done with it. (24.11.79)

Near the end of November, by which time Bruce had established himself in the routines of teaching, during a discussion on the varying subject themes of his paintings in his studio at home, he once again emphasized the imposition of teaching on his painting activities.

Q.

> So you can see it being a mixed exhibition of the three directions you are going?

Bruce

> Yes, there are sort of three directions. I'm not satisfied with the three directions. I'd like to be working more with one, but, you know yourself, it is hard to do that when you are teaching, or when you are doing anything, if you are not painting you have a hard time sticking to one thing. (24.11.79)

The co-existence of serious painting and determined teaching was something which Bruce, at times, did not see continuing through his working life. The demanding combination of careers was viewed by Bruce on occasion as prerequisite for future opportunity.

Q.

> Just before we get away from the kids, because we are really looking at your work, and not the kids' work. Do you feel teaching this year has changed your ambitions in your studio work?

Bruce

> You know, I think it has heightened them, because I realize that I don't want to teach for the rest of my life. I realize I have to paint to have a lot more to be accepted up there, so that I can do what I want to for the rest of my life. Because I cannot see myself teaching, especially junior high, I can see that if I do a lot of painting, and learn a lot from my paintings, that there is perhaps a possibility of perhaps getting to a college. With the experience of teaching, and with a lot of experience in painting, some exhibits under your belt, things like this, I think are enough to influence some colleges. With a B.Ed. degree, but if I have to go do my Masters, well, so that's, - I'm also looking at that when, I'm thinking about that when I'm doing my painting. (24.11.79)

Other influence had come from his friend, Helen, who played some part in Bruce seeing a future for himself in a college. That influence emerged in the form of another successful career model. Even before he started teaching, Bruce had ambitions of using junior high school as a "stepping-stone" to a more desirable vocation.

Q.

> Where do you now think you are going in your career? You didn't think you were going to be a bus driver all your life, you didn't think you were going to be a substitute teacher all your life, do you think you are going to be a junior high or a high school art teacher all your life?

Bruce

> At this point I don't think so. I've been thinking about going back to university after having some experience in junior high school and for senior high school. Then I would like to get into, perhaps, a college situation. I think with some experience there are colleges available to me with the background I have. I think this is one of the reasons I am pursuing my career as a professional artist. With that paralleling my teaching experience, I think I have a good possibility of getting into a college, like for instance, the Nelson College of art, or the Okanagan College of Art, in Nelson, B.C., and Red Deer College of Art, and places like that, that I would like to get into eventually.

Q.

> Is there one in Strathcona? Does Mount Helena have an art division?

Bruce

> Mount Helena has an art program, in fact, Helen Tziklas, the person I mentioned, is going to be teaching art there ... Now she got in because of a contact, and because of the experience she has had. She has been in a junior high school as an art teacher for many years at St. John. Now she's getting into that. Now she must be 50 years of age, 55? I think with some experience, and I think that's why I'm willing to start in a junior high. I want to introduce a type of professionalism into the teaching of a junior high art program. I don't want to say that I am going there to get the experience then run off. It's a stepping stone to something else. At this time I believe it is anyway. I do want to get into a college situation eventually. (8.7.79)

The two-pronged strategy, of artist and teacher, in order to attain a college career was mentioned, again, by Bruce early in the new year. This aspiration implicitly defines that there are certain required experiential and academic prerequisites, which are a successful teaching background, university qualifications, and acknowledgement as an artist.

Q.

> ... another alternative you mentioned once, is teaching art in a college.

Bruce

> Yes, that's right.

Q.

> Now that is closer to being a full-time professional. So it really comes in stages, doesn't it?

Bruce

> Yes, and that is why the master's program. That is why I am thinking of the master's program, because I think I would get into a college a lot easier with a master's program. Although I think it can be done without. Certain colleges, if one can build up a name, oneself through art, exhibiting and a reputation of some sort. I think it can be done. So one other thing that is important is the fact that when you come to the realization that you are an artist, that is when your friends start calling you an artist, and that is important too. Because up until that time, when I realized that, when I made that big step and said, "Hey, I am an artist, I don't have to fool myself and try to be an artist, I am one." That is when you can talk to your friends and say, "Well, what do you do for a living?" or whatever. Or, "What are you doing, Bruce?" "I am painting, I am an artist." And so now when my friends talk to me, or talk to Irene, or whatever, well, "How is Bruce's art work doing?" That is the first thing, and that is important, that is very important because you start thinking of yourself as an artist, so do your friends. Up until then my friends didn't think of me as an artist. They knew I was piddling around in the basement as a hobby, but now they realize it is a serious thing for me. It is more serious than my teaching. Even the two teachers that are relatives to

> me, on Irene's side of the family, who, as far as I am concerned, don't respect my teaching position as much because of that. Because I am more an artist than I am a teacher. (9.1.80)

The progression towards becoming a full time artist, or at least an artist involved in teaching at the college level, is a long-term plan for Bruce, involving several stages: further developmental phases, increased education, acceptance as an artist, and teaching experience. Bruce has, on many occasions, expressed the opinion "that if you put your mind to anything that you really want, it will happen". During January I challenged Bruce to see if such plans were not just "pipe dreams". Future plans which would allow him an euphoric escape of the reality of junior high school, or of not being a full time artist.

Q.

> Do you think the prospects of being a full time artist is a sort of a slight fantasy to soften the thought of ever having to spend too long in a junior high?

Bruce

> I think so. I think it is to soften the whole working stage that I am going to have to go through, if I ever get to it. I think it might be a fantasy, but I have to come to a firm conclusion about that because, as you know, I have told you before, that you can make yourself be anything you like, and if I want to be a full time artist, and to paint full time, I am sure I can do it. If I put my mind to it. And again, go through different stages, and, like I explained now, I haven't decided I want to do that as yet. When I am alone and there is no pressure on me, I don't paint as much, and we have talked about that before, I don't do as well.

Q.

> Say the situation you are in here with the discipline problems of the junior high school, the thought that the possibility one day you will become a full time artist, lessens the severity of what is happening here now?

Bruce

Perhaps, yes. I would suppose so. Lately I have been thinking how I am going to improve my situation. You know? I am not saying this is the worst situation I have ever been in, and I am not saying it. I don't know what level it is at yet. It is too early to tell for me. Definitely, I want to improve upon whatever I am doing, so, to be a step forward, the next step forward, a high school, and I have been thinking about a master's program and that depends on many things and I want to make up my mind within a year or two about that. So, - and I haven't decided whether to go to visual arts, or a master's in Education. I think I would do better in visual arts, so, I haven't set a firm goal yet and I think that is why I am a little nervous about my situation maybe, and that is why I am using this "full-time artist" as an escape. (9.1.80)

## The status of the art program within Gladesville Junior High School

In relation to the academic core subjects, such as Language Arts, Mathematics and Science, Art is held in relatively low esteem by the staff, the students and their parents.

One of the ways by which to determine the status of Art, among these three groups, was to approach the school counsellor, who holds the responsibility of the students' program guidance and welfare. Barry expressed the opinion that parents are not concerned about the quality of any Art program within their children's educational experience, that students select Art as an "easy" alternative, that other teaching staff are "not even aware that the program exists" and that, in his own judgement, Art is an expressive outlet from the rigours of other subjects and a poor vocational alternative.

The assistant principal also reinforced the notion that the parents are more concerned about traditionally academic subjects, than they are about the option subjects.

The evaluation of the school and its program, carried out by the school board, two years earlier, accounted for the perceptions of parents in respect to the importance of options at Gladesville Junior High School. Extracted from the parent appraisal is the comment,

> Parents rate the fine arts components and the "B" option program as least important.

While the pupil appraisal states,

Modern languages, fine arts and health are viewed as less important (than the core subjects). (1977) (30.10.79)

The conceptions held by the students, of the value of the art program, were consonant with those implicitly stated by Barry. Barry expressed the opinion that if discipline was within acceptable levels, the atmosphere of an art room should be "more relaxed".

The importance of an Art program, in Barry's opinion, apart from offering a pleasant diversion from other classes, was to expose any vocational aptitudes which might exist among the students. Although Barry perceived Art as being a poor vocational opportunity for students, he did appreciate that the school administration overtly supported the program.

> The object of the art training, I feel, is for those students who have a predeliction for that form of expression. Here is an opportunity for them to get some fundamentals, to find out if they have any skills or have any aptitude. I have no illusions about producing artists, but occasionally one comes along, but they are pretty rare. Most of the kids just like drawing, and it is a form of release, you know. For a lot of kids to go in there and just work away with colours, lines and forms and substance, it is intensely aesthetically satisfying to those participating. But I don't see the other teachers seeing it that way. They don't think about it too much, I don't think.

Q.

> How do you think the school administration views the value of the art program?

Barry

> The school administration views art as being very important, judging by how much support that Jim gives. For example, to assist the art department, get what they ask for.

Q.

> Financial support?

Barry

> Yes. And putting the tools in their hands to do the job. Getting the kiln fixed, getting the room cleaned up. Fixing it up, supplying materials. No fees, means that no one is restricted from taking it. That is important. But, there can only be so many people involved in the field of art in the world outside, that will go on. (30.10.79)

The principal had expressed openly his satisfaction of what he perceived to be happening within the art room. Jim had told Bruce during an early visit to the art room that he was very satisfied with what he saw happening. Bruce had relayed to me, in a post facto discussion, Jim's enthusiastic support, that he had said, "I have seen more art work during the first few months of your teaching than I have seen for the last few years."

This positive support of Bruce was reiterated to me in the staff room. I had casually mentioned to Jim that "everyone appears pretty happy about Bruce's performance so far". Jim enthusiastically confirmed, word for word, Bruce's earlier report, except this new version was much grander in its support of Bruce's classroom endeavours. "Best art work in this short period, than I have seen in all the last six years." Nevertheless, it was the teaching attitudes which Bruce displayed that appeared to justify the strong Art program. Jim summed up his supportive statements by saying that "Bruce is firm, but friendly, with the kids".

Conversely, the praise which was given to Bruce about his efforts in teaching art, were interpreted by himself, to also be a confirmation of his discerning tastes as an artist.

> Jim first comes in and stays a while. Walks in and talks to a few of the kids, "How do you like art?" Or something like this. He says, "Sure is nice to see them or see some nice work coming from the art room". Once, he said he hadn't seen as much work in this room in the last five years, as he has in the last two weeks, that is, the first two weeks that I taught. Now that's an exaggeration. I know it has to be. But I think I get its point. There wasn't much art work coming out of this room. There was a lot of, junk, you know? Like this pottery, that is supposed to be picked up. That's, - junk. I still have kids asking to do these projects that Roslyn had done last year, and things like that. I won't have anything to do with them. (12.10.79)

One of the reasons why Barry appreciated Bruce as the art teacher had less to do with the quality of the program offered, or Bruce's ability to fit within the social structure of the school, as with Bruce's willingness to accept into art classes, students whom Barry was struggling to place. Although Art is a practical situation similar to Industrial Arts and Home Economics, it is considered by Barry a more suitable location to place new students. Yet he perceived that the situation that he was placing Bruce in was untenable.

> I'm biased, I'm obviously taken with the young guy. Let me tell you some of the plusses for Bruce. He's moved into a hot spot. The shop itself is crummy. He's been given class loads that are ridiculous to the point of almost unacceptable, in terms of other schools and other teachers' class loads. He's working with 33 in a little room there, that should have not more than 20. And other teachers have classrooms that should have 35 in them, they've got 13. The band teacher has 7 in one class, well that's inequitable, and that's heavy loading, but it's unavoidable if we are to retain the option program. He has not demurred. So that is a very strong plus in my opinion. He is adapting to the conditions that are required of him. He has upgraded his facility tremendously. Cleaned it out and organized it, and checked the equipment that's there. The kiln, he's got it working. He seems to have a very cohesive program that he is working to. I don't know if it is all his doing, or he is just following the curriculum,

> but he seems to know where he's going with his actual curriculum. If blending well with the rest of the staff and being compatible with other teachers on the staff, is a "plus" point, then I'd give him a strong "plus" there. And generally, he's turned into a most acceptable compliant fellow. Now if he's having a few discipline problems, I'm sure he'll learn how to cope with those, it's bloody hard. (7.11.79)

The status of the art program had been established, also, through two other developments, both of which involved exhibiting art work outside the art room. The first of these occurred when Bruce selected students' work to be part of a city-wide exhibition at the Strathcona Mall, and the second was the display of students' work in the staff room and the front lobby of the school.

The participation in the city-wide exhibition had disappointed Bruce, first because his students were the only non-elementary students to participate, and second, because the staff and the administration had not gone to view what Bruce had considered was a good effort. An external statement of acknowledgement of participation was received by Jim from the Supervisor of the Learning Resources Centre. The congratulatory nature of the letter apparently pleased Jim for the honour it bestowed on the school. He subsequently passed the letter on to Bruce, endorsed with a "Well done, Bruce!" Bruce hung it on the art room notice board.

The second of the two external displays, which was an ongoing exhibition of students' work in the staff room, appeared to cause very little interest among the staff. On the many occasions in which I had spent the lunch hour in the staff room, the art work was never acknowledged, so I asked Bruce whether any of the staff had made any comment regarding this display. Apart from Jim, who had suggested the display, and appreciated the effort, the only comments that had arisen had been one discussion of the "unrealistic colours" that had been used to paint mountain scenery. Once again, Bruce had been disappointed by the response; this time because the staff did not appreciate that the very thing that they were criticizing, was the successful outcome of the exercise. The staff appeared not to appreciate, in Bruce's opinion, imaginative use of colour, any more than the students had before this particular exercise had been undertaken.

The formal recognition of the status of the art program came in the form of a required report from the principal to the school board, to be completed at the end of the semester. Although the principal was completely satisfied with the activities which were being pursued in Bruce's art room, he still formally visited the room in December, to complete the report. The set form for the principal's report allowed very little room for any extensive discussion of items suggested, but the statements made by Jim were both positive and strongly supporting. Officially, Bruce had easily met the expectations of the school administration.

## Perceptions of sources of assistance in the initial weeks of teaching

From the time Bruce was offered a contract to teach, and subsequently appointed to a school, he had sought assistance from the Supervisor of Art with the school board. This was to assist him gather material with which he could offer his anticipated program of art. However, once school had begun, the divergent sources of assistance available to Bruce, for the many unanticipated problems which arose, caused a once-simple solution to become far more complex.

As mentioned elsewhere in this study, Bruce envisaged the principal of the school as only being a source of administrative assistance, and "he has already told me everything I need to know". Similarly, once school had begun, the principal did, implicitly, fulfil Bruce's expectations that the principal was only interested in administrative problems. He did this by suggesting that all the new teachers should seek assistance from colleagues, "especially those in the next room" to answer any problems that they might encounter. As Bruce was the only Art teacher, this suggestion reinforced Bruce's earlier notion. Although the administrative responsibilities developed into a much larger problem area than Bruce had ever anticipated, the administrators in the school did not see themselves as being the ones to solve those problems. Greg perceived himself, as an administrator, to be a "threatening figure" to any beginning teacher.

Q.

> So what would happen to people like the art or music teacher when they are most probably the only person teaching that subject?

Greg

> The administration would assume responsibility for looking after the curriculum part of it. But when it comes to the routines of the school, a teacher who is on staff, for example somebody who is next door, you would assign them to sort of look after the day-to-day orientation needs of that teacher. That's how it's worked in the past, when there is a new teacher on the staff, so we say, "Well, look, Joe, can you take Ian under your wing for a month or two?" So he would show him where the materials are, where the supplies are, point out the routines of the place. So, if he gets into difficulty he has somebody to turn to who is in a non-threatening position. The beginning teacher is not going to come here and say, "I'm muffing everything up." He is going to go to somebody who is in a non-threatening position. (15.10.79)

Conversely, it was the administration to whom Bruce turned for assistance, because he did not see them as "threatening". Also contrary to Greg's anticipations that the administration would "assume the responsibility" for small departments' curriculum, Bruce could see no point in seeking assistance from that source.

Q.

> Who do you think has been the greatest assistance to you in solving any particular problem? Or, what has been the greatest source of assistance to you in solving any problems?

Bruce

> The office, the secretaries, you know with paperwork, and I guess Jim Kuch. As far as when I have anything I'm not sure of, as far as discipline, or hall supervision. "What do I do during hall supervision?" "What do I do when I want to buy some supplies?" I ask him, and he comes up with the answer. So he's been my greatest source I guess.

Q.

Do you see anybody else in the school, apart from the principal, who would be your next greatest source of assistance?

Bruce

I guess Greg, the assistant principal. I have never really approached him, but he seems pretty approachable. I can see Greg as a person I could approach with discipline problems easily. (19.9.79)

In the first months of teaching, as far as teaching art was concerned, Bruce had received no assistance from anyone in the school, or the school system. Not only was he not offered assistance, he did not seek advice, as he felt that these were problems which no one else could solve for him.

Q.

How do you feel about the amount of assistance you have been given, to this point, as a beginning teacher?

Bruce

I haven't been offered any as far as teaching goes. (19.9.79)

Q.

Has anyone approached you from the front office, specifically in relation to helping you because you're a beginning teacher, or asked you if there is anything they could help you with?

Bruce

I don't know if there is anything they could help me with. But nobody's offered any help anyway. But I'm the kind of person that if I have a problem, I always bring it up. I don't wait to be asked. So maybe that's one of the reasons they don't ask me. Plus, I think Jim Kuch sees a lot of good work coming out of this room and feels "Why does he need help?" But if I did need help I'd go up. But it's the kind of help I can't get from anybody.

Q.

Anybody in the school?

Bruce

Yes, I couldn't get the help from anybody, it's the sort of help I have to work out with myself. Like, how do I introduce colour? Like I tried a few different ways one day, and I was thinking about it the whole weekend. "How was I going to do it?" But when I finally started I didn't want them to do a silly colour wheel, I thought that was silly, but after I started talking I realized that they had to have something.

Q.

That was the day I observed two or three lessons where you introduced colour in three different ways?

Bruce

That's right. They're the sort of problems noone can help you with. (12.10.79)

Events later in the first semester, such as the professional development day and the initial visit of the System Induction Teacher, broadened Bruce's perception of sources from which he could gain assistance. These two categories of interaction and influence have been described more completely elsewhere.

# CHAPTER VII

## PROGRAM DEVELOPMENT

### The evolving process of the art program offered by Bruce

### Seeking fulfilment of an anticipated program

When Bruce entered his classroom, to begin teaching in September, he anticipated that he was about to offer an inspirational program of Art that would cause students to be more satisfied with the products of their labours and be far more appreciative of the art in the world around them. To begin this encounter with his new charges, Bruce employed an exercise which explored the nature of line. Bruce had begun to fulfil his anticipated goals of abstract expression, by leaning heavily on an integrated use of language and criticism. The very first lesson that Bruce offered his students, had thrilled him because of the levels of "success" that were achieved. Bruce had appreciated the results as an artist, and these results even affected his own painting.

> I felt happy about this first exercise, and am slowly accepting these prints. It seems to me that I got a lot more out of the drawings than I expected. Whether or not they are completely understood by the students, I'm not completely sure. I try to use key words and repeat it often, but I myself personally got more out of those drawings than I expected. I think there is a lot happening in the drawings. Now that's a high point I guess. It came early, it came from the first lesson. It was a high point for me. (19.9.79)

> Yes, what I told you at the beginning of the year, that was all the experimental drawing, all they were doing, finding out what the pencil could do for them, as far as, what kinds of lines it could make, how dark it could go, et cetera. And I got some exciting results from

> those drawings, and as soon as I saw the results, I was excited about them, but, - I mentioned to you, I was interested in taking some of them and painting. So this last weekend I started doing some work that I'd been influenced, first through the art I had seen in the classroom, and then through Kandinsky. (29.10.79)

The success of the line drawings and line exploration exercises could be easily observed in the examples displayed around the room. However, having accomplished what he had set out to do, and more, Bruce then had to decide which element of art to work on next. The book that Alan Ware had lent Bruce during the summer, had been the source of this first exercise, and from this book, Bruce also selected his next area of student investigation: value. The reason for the selection of this art element was not only because it was another of the essential areas Bruce had anticipated covering, but because the media needed to accomplish the exercises were simple. Bruce had selected the elements of "line" and "value", for his initial exercises, so that he could be "in control" both of the subject matter and the classroom distribution of media in his new-found world of administrative responsibility.

One of the problems expressed by Bruce in offering his new program, was now evident. Bruce had placed a very strong emphasis on the continuity and the progression of his planned program. Each area of involvement had been anticipated to lead logically to the next, in a meaningful and accumulative manner. Consequently, his inexperience in building a sequential art program retarded his planning.

Bruce

> I realize a lot of the things I'm going to be doing this first half, are going to be changed in the second half of next year. For instance, I have in my mind, I'm trying to relate the next stage. We have this first exercise, the drawing and the next stage is the value scale, and to me they relate to each other and it's a step forward, and I can always refer back to them as we continue. Then I may introduce the next step, but it may not work. I have that feeling where I think some won't, and I know I have to try it. So I could see myself starting out another year, or semester, and saying that, "This exercise shouldn't have been placed here, it's a good exercise, but I don't think they were learning what they were supposed to, because it didn't fit in the right category." So perhaps I'd have to delay it a month.

Q.

> So you think you're learning from this situation?

Bruce

> Oh yes, I think so. So I'm guessing. It's a guessing game. I'm guessing the next step that's going to take them where I want them to go, and where I want them to go is to understand art, to understand these drawings, and toward the end of the year, we'll go back on everything and say, "Let's talk about them now"...
>
> So I can see it is a learning process for me. I want to do certain things, but I'm not sure of the exact sequence. (12.9.79)

In searching back through his recollections of pre-service education, Bruce reflected that a solution for this real problem could not come from what he was offered at university.

> Courses at university gave me plenty of great ideas and activities, but they don't help me present them in a sequence that I can use more meaningfully. (6.9.79)

Not only did the sequencing of different activities pose a problem for Bruce, but the actual changeover from one to the next, became a problematic situation. The inexperience which hampered planning, also made the task of early preparation of required amounts of media, a major concern. It was the awkward transitions from one activity to another, Bruce later revealed, that were one of the insidious causes of his clash with class 8-2 in mid-semester.

Compounding his problems of program and logistic decisions, the students began to make their anticipations of what an art program should contain, known to him. These suggestions for other directions appeared in the form of rejection of what they were doing. After two weeks of exploring line and value, the students began to tire of simple media. Bruce expressed to me his growing problem of differences between that which he had planned, as a program, and the expectations of students.

> When they did these drawings, most of them thought they were "cool". I even heard people walking down the corridor saying how much they had enjoyed it. But when you hear so many people, class after class, say "This is boring", you start to have doubts. But, so, I have to be conscious of it being an enjoyable experience, yet I have to get them where I want them to go. (12.9.79)

Not only were the students finding the work "boring", but Bruce was beginning to find that teaching the same lesson to eleven different classes also became "incredibly boring" for him. It was for this reason, more than his anticipations of the immaturity of grade 7 students, that he began a divergent program with his youngest students.

The grade 7 classes began a project of "wool painting", which involved glueing wool to a prepared surface, using the colour and the texture of the contoured lines to form the "painting". The grade 7 classes were the biggest of all the art classes in the school and, as Bruce had one complete storage cupboard stacked with yarn from some other program, the project seemed to be a logical one to him.

Together with the realization that some students found the program was boring, Bruce became aware of relationships that existed between some activities and some classes. Bruce began to anticipate, as early as his first week of actual teaching, that he might have to start diversifying his program for various classes. His intended single program for all grades and all classes was beginning to be modified by the situational problems of each class.

As a consequence of both the students' growing hostile attitude toward the exercises, and the season of the year, Bruce diverted from his planned sequence of covering the elements of visual art, to offer the students a printmaking experience. The original sequence of the program was intended to cover the concept of colour next, but these two factors caused him to change his course of action. Once again, from the book that Alan Ware had given him during summer, Bruce extracted a simple printmaking exercise which involved inking leaves and pressing them repeatedly on to paper. As the season was Fall, and interesting leaves were in abundance, Bruce ran through the process in his own studio at home, and decided that this would be a suitable exercise to offer his students.

Bruce

> ... I mentioned an exercise, doing a leaf in monoprints, now, that, I don't want them to do, just at this stage, but because of the leaves falling down, it's autumn, I had to. We are going to lose the leaves. I don't want to skip this exercise, I think it's going to be important for the kids. It's going to be a learning situation. They're going to have to judge how many prints of the leaf they will want to put on the paper before they have to decide that it's complete or incomplete. If there aren't enough and it's incomplete, then they will obviously have to add to it. To me, they are going to learn something from it. I would have liked to introduce this lino-cut concept, that I have, first, but because of the climate and season, I have to go backwards. But maybe it worked. I don't have a full year planned out, I have a lot of ideas, and I am continually accumulating ideas, and looking for better ideas.

Q.

> Do you have _any_ of it planned?

Bruce

> Oh yes, the first two months I feel I do. And that's why I'm not too worried. I also feel I'm very flexible, because I feel it will actually help them and excite them about art, so I'll introduce it. For example this monoprint, I don't think it should be skipped, especially because of the season. I mean we can't do it in January because there won't be any leaves. I did it and I found it was a learning experience. When I did it in my basement, I had all the leaves, for instance, and they were _all_ black, they were overlapping and consequently from a distance one could not see any depth. So, it wasn't a brainstorm, it was common sense, told me, some should be grey, some should be black. There wasn't any depth in my monoprints. In a couple of the classes we did talk about "depth" and said we were interested in "perspective". I don't want to do perspectives scientifically, I want to do it using their intuition. How can we do it without relying on the vanishing point? Again, I think I can introduce a lot of things with this exercise, so I won't skip it. (12.9.79)

The importance of any of the work introduced by Bruce to the students was originally related directly to his expressed concepts regarding the understanding, and usage of any accompanying language. As Bruce had appeared to diverge from this intended course in his selection of the printmaking exercise, I approached him during the process of the printmaking exercises, to see if indeed this was the case.

Q.

Remember you also mentioned that you saw your program as being an introduction to the language of Art, whereby they could begin to handle the concepts involved with the appropriate language. How has this developed?

Bruce

I see it developing. I see the language being developed. I see work being produced that they can talk about, and I think that's important. Like the first exercise, I feel that certain words, and certain terms can be used now. They will have to be reviewed by the students and perhaps, - I haven't gotten into notes yet because of this crazy reproduction service, but I think, now, we can talk about certain works of art, and go into art history and point out certain things, and I think they can relate to them. I can relate them back to their drawings. Yes, it is working out.

Q.

You think you have reinforced your original preconceptions?

Bruce

Yeah. I still feel that that is one of my objectives this year, and I still feel that I am on that path. Even with these prints (leaf prints) that we have been doing, I feel, - at first I felt, - how am I going to tie these in? I had to tie them into the Fall, the change of season, but I had to tie them in mainly to this language objective I have, and to the previous two exercises. I've done the work myself, so I know what can be done with them. Now that I look at the works, I can see pointing out to the students, now, the language involved in talking about those prints. I think that's important. That's why I suggested to you, I have to go back, now that they have done one series of prints, to talk about them, so they are able to relate to them and say, "Oh yes, there is a value change there!" A simple little thing like that, which I think, is important. Also this idea of being frightened by

> the border of the two-dimensional surface, which I see a lot of, in junior high. A lot of them feel that it has to be within that border, and they don't think of it as continuing outside the border. Now I don't know what the problem is there. I hadn't even thought about that until I got into the classroom situation, so it's changed a bit in that respect. But I feel better about my philosophy, about language, than I did before, because now I can see it there, I can see the picture and I can take the student and say, "See, let's talk about this." "How can we talk about this?" Once in a while I've held up something and said "Let's talk about this." "How can we talk about this?" So far, once in a while, I've held up something and said, "Can we talk about this?" And noone says anything. I think it is there, I have a feeling that it's there. (19.9.79)

During October, the discipline in classes, which was one of the students' manifestations of their expectations of what an art program should entail, began to seriously handicap Bruce's anticipated offerings. The misbehaviour of many of the classes prevented Bruce from interacting verbally as he had planned and, as a consequence, he introduced subject matter which involved less need for discussion and movement around the room. His inability to discuss art matters had left him dispirited and, at times, completely unenthusiastic.

Bruce was beginning to be controlled by the students' response to what he offered. A compromise was attempted between ensuring that the students enjoyed the exercises, and offering worthwhile activities.

The printmaking exercise had initiated Bruce into the problems of messy materials, students moving around the room, wet prints to dry, and a formidable cleaning-up operation at the end of the lesson: a situation which allowed those who wished to misbehave, to do so, whilst concealed in the melee of the classroom. Consequently, the next exercise was one in which the students were sitting at their desks, and once again working with simple media. This project was the drawing of still life compositions using charcoal as a medium.

Bruce had anticipated that these drawings would become both a consolidation of the exercises that had gone before and a basis for the paintings which would follow. However, before Bruce could begin to complete the cycle, to the ultimate painting, some students began, once again, to be dissatisfied with their activities. Because of Bruce's commitment to the drawing exercise, and not bending to the students' wishes, a new phenomenon was revealed to him. By making the students stay at their task, no matter how much the level of protest, they eventually appeared to be satisfied with the end result. Bruce described this one incident.

> Once in a while I'll hear, "Oh, I'm bored, can't we do string art?" Because they see all this (projects from the previous year). I've got to throw these out. I don't want to throw them out. I want to take them apart and use the plywood. See these nails in the boards with the string. I want to use the plywood. Sometimes, not too often. They're always asking to do something, and never know what it is, and they never know what they want. They have got to be told as far as I'm concerned. Like the drawing, this is a little bit off the subject, but I had a drawing class, we were drawing a bottle, and after about four days, about four lessons, some students were saying, two specific students were saying, "Oh, do we have to draw these bottles again?" I said, "No. I'll let you draw anything you want, anything from the classroom, anything from your mind, anything you want." They sat there for 15, 20 minutes, with a blank piece of paper in front of them. So I went up to them and said, "Now, I've given you the opportunity to draw anything you want, because that's what you wanted." So I learned a lesson there too, I think.
>
> Although I have to almost twist their arms sometimes to get something out of them, I think it pays in the long run, no matter what they say about being "bored", or

> "having to do this again". Their minds are blank. Once they're finished, the thing's on the wall. Those were done by some students who said, "This was boring!" But when they see the final work, like Anton's, that's on the far right. Like he was goofing around during that specific period, and he came up with this. I looked at it and I liked it. I just had this feeling, I liked the space, the negative and the positive spaces. It just had a nice feeling to it. And I surprised him when I picked it up. "You like that?" And everyone else started laughing around him. I said, "Yeah." (12.10.79)

The third element of art which Bruce wanted to explore with the students before he embarked on a painting exercise, was colour. The only manner in which Bruce perceived this could be done was by using a colour wheel. Searches for visual material to explain colour theories proved inadequate, and when the exercise was described to the classes, he was often met with cries of, "Oh no, not again. We've done this in grade 6, grade 7, grade 8, and now again in grade 9!" However, Bruce persevered with its introduction and was disappointed, not only with the lack of understanding the students displayed about colour, but their inability to handle simple colour-mixing processes. Bruce perceived this as much a learning experience for himself as he did for his students.

> ... Plus the fact, that lesson with the silly colour wheel, I'm surprised, it's not only the colour wheel they're going to be learning from, they're actually mixing the colours, and they are having a tough time doing it. And they are learning something. And I find that good. Because when we get into painting they will have to mix colours. If they are just mixing these, and they are having problems. So I realize something, I've learned something now. I realize when they get into painting, they're going to have more problems, because they're having difficulty just mixing these secondary colours. Six colours and they're having problems, so I can foresee some future problems. (12.10.79)

During his years in the faculty of Fine Arts, one of the most significant exercises Bruce had experienced, had been one in which a myriad of adjacent coloured squares had to be rendered in as many different hues as possible, but assume only one value. At the time, Bruce had considered the exercise to be one of futility, but by its completion, had discovered much about the mixing and control of colour. It was an important exercise in Bruce's own artistic development, and it was an adaptation of this exercise to which Bruce turned to resolve the deficiencies he had discovered in the colour wheel exercises. Once again, Bruce brought together various aspects of the previously presented elements both to reinforce his earlier work and introduce something new. Many of the students were observed using the exercise merely to colour in shapes in a mindless therapeutic manner, while others achieved the success for which these exercises were intended. However, the culmination of this groundwork of elemental exercises was the painting exercise.

Bruce had anticipated the painting to be important to the students, as he offered cardboard surfaces on which to paint, and mixed acrylic colour as medium. The students were enthralled by the media and participated enthusiastically in the venture. By having to mix the basic acrylic colours, Bruce had given himself a task which had allowed him little time for any other classroom activity. Subsequent painting ventures benefitted from this experience, as Bruce used prepared acrylic paint which increased the enthusiasm of students even more. However, the introduction of sophisticated paint to the students, had prevented Bruce from interacting with the students while they were painting: interaction which had, in turn, provided him with the opportunity to discuss aesthetic problems with them.

Bruce

> I find it's taking up too much of my time, and I wish there was another medium that I had gotten into, that I could find ... So then I'll have more time initially to spend with each student. That is the one bad thing about painting, I didn't have time to keep mixing colours, so that's why I am using these sets, these paints. Now I've got them, so I am going to use them. I want to use them at least once, and it will also give me a chance to be with the students individually. That is one advantage.

Q.

> They seemed to enjoy using the tubed paints.

Bruce

> Oh yes. Very enthusiastic, and to tell you the truth, they have treated them well, they have not abused the privilege I have given them. Even when I started with the large quantities of paint they didn't appreciate it. They were wasting my time, they were using too much of it. (20.11.79)

Over the same evolutionary period in which Bruce developed and modified the program for grades 8 and 9, a separate, changing attitude toward grade 7 students grew. The fears that Bruce held toward grade 7 before school, and in the initial periods of teaching, had risen from a conflict of that which he thought they were capable of, and the results he knew other people had achieved with younger students. By the middle of October, Bruce had begun to present to grade 7 those exercises which he had completed with the two higher grades at the beginning of the semester.

The experience that Bruce had gained with grades 8 and 9 in the element exercises, gave him the confidence to offer the material successfully to grade 7, whom, he now realized, were capable of more sophisticated exercises.

However, by the time the grade 7 classes had finished their exercises, the two other grades had completed their first round of painting. This moment had been anticipated by Bruce, to be an arrival at a stage of operations where his expertise as a painter, could be disseminated and shared with his students. The significance and importance of this activity was not, however, appreciated by the students. Although the students enjoyed the painting activities, Bruce realized they were not going to be satisfied working with this one medium for the half of the semester that remained. Two involvements in in-service activities gave Bruce both insights and impetus to move in new directions. These two activities were, first, a participation in a system-wide professional development day, and second, a visit to another art room, organized by the System Induction Teacher.

## The effects of the professional development day

The professional development day had been announced, to the staff, at a lunchtime meeting early in September. The date set was the 26th October, and Bruce registered to be part of a workshop offered by a professor from the University of Central Manitoba, on the subject of creating imagery from the environment. By the time the course was offered, this professor had withdrawn from the responsibility and was replaced by Ken Ditchburn from the University of Ellmira.

The involvement in this workshop, apart from giving new impetus to Bruce's program, caused him to be dissatisfied with his own art facilities, to seek further contacts with other art teachers, and paradoxically, to be very satisfied with what he was already achieving. The sources of these new influences came from the art room in which the workshop was conducted, interacting with colleagues at breaks between activities, and the content of the workshop itself.

The content of the workshop, in its main thrust, had confirmed for Bruce that the concepts he was attempting in his program were relevant, but that perhaps he was approaching the subject matter too formally. Mr. Ditchburn steadily involved the group in procedures which incorporated sophisticated aesthetic concepts, but utilized simple unsophisticated media such as scissors, paste and paper. This was the antithesis of professional artistic media previously conceived by Bruce as being appropriate. In his positive reaction to these simple solutions, Bruce said at the first break in proceedings,

> You know how I said that much of what I said about university was not effective, well I now realize that was not the case. I think I still have all my notes from those classes, which I am going to dig up. I didn't think there was so much being offered. This is something I really want to look into. (26.10.79)

On the Monday that followed the professional development day, I sought from Bruce a response to the impact that the art workshop may have had on his planned program.

Q.

How did you react to what was being offered on the professional day?

Bruce

The others there didn't think that they could use it. I don't think they understood it. It seemed fairly straight forward to me, but, whatever Ken covered, seemed to emphasize, in an indirect way, what I was thinking about as far as formal imagery goes. While you can do anything with formal imagery, and basically, be doing what Ken was talking about, the second category, it sort of helped me toward understanding what I wanted to do. More so, that I didn't, - as far as helping them towards the understanding of art, that I am looking for. As far as children go, understanding modern art. Every time I talk about it, they always have bad comments, or negative comments, and I would like somehow to turn the tide. Not that every abstract painting is good, not that you should always be talking about it, but I feel that it just seems an area that I would like to head toward. I'd like to help them understand it. It deals more with what I have to say about emotional art, intuitive art, which I am very deeply interested in. Therefore, help those that feel that they cannot draw, paint, can't do this, can't do that, because you don't have to necessarily have to do academic or formalized drawing or painting, when you do the type of work, that I am suggesting from them.

Q.

That day was fairly limited in time, do you think that was complete? Do you think it would be worth following up somehow, on your own, or following it up from Ron?

Bruce

I think it needs more thought from me too. I thought about it on the weekend. I'd like some sources that Ken must have, or maybe he's the only source, but yes, I've thought about that and it definitely does need a follow-up. But at this stage I haven't decided what I am going to do. (29.10.79)

In the next school day, Bruce introduced one of the exercises that he had been given in the art workshop. Not only had this type of exercise seemed appropriate to Bruce, for what he was pursuing, but it lessened his negative attitudes of grade 7 immaturity. He was now able to match appropriate exercises of his lowest grade, to the goals he had anticipated reaching.

> I've already done one of the things we did on Friday with Ken Ditchburn, the "Help - I am stuck in an elevator" symbolic message. I did that with one of the grade 7's to see how it would go over, because they were already finished their projects and I was going to let them work on their folders. But I thought I'll just give it a try, and they seemed to enjoy it, and I think it would, - to me, fitted in very well, because it introduced them to a non-objective way of working, of looking at things. I told them I was a man from Mars, and for them to write me a letter, make up, symbolically, a letter, telling me they are stuck in an elevator. So I liked that, because it sort of boosts the process that I'm trying to work towards, where I feel, by the time I reach the end of December, I'll have the kids working on non-objective work, I hope. A thinking non-objectivity, not objectively. So that helped, and then the other one was the other project I'm going to introduce in art, is the one I mentioned to you on Friday, doing the historical people with colours and sort of having a contest. We will put them up and try and guess who that person is. Because I'll give them a list to choose from. Now the reason again I like that idea, because it is a path leading in a direction toward understanding things about Art, that we don't necessarily recognize right away in paintings. When we see modern art, we are quick to reject it, especially young kids, because they don't understand it. But when they start working with that idea of non-objectively trying to produce a character out of history, I think it is going to open their eyes up, as far as looking at, perhaps, at modern art. And at that time, I hope to introduce small prints, hang them on the wall, and I have a film strip on the history of art. So we will be looking at that at the same time. So I think that is going to really work out well, so I'm really happy about that.

Q.

> So this has given a new dimension to what you thought you were doing all along? What you were lacking when you first started?

Bruce

> Ken, shall I say, put order into my chaotic way of doing things. I shouldn't say "chaotic", but I was doing, - like I said, he broke everything down into three types of imagery; the formal, the accentual, and cultural imagery. And it sort of cleared my mind up. My mind was boggled down, I didn't have those categories before, now I have the categories, it seemed to help me out quite a lot. (29.10.79)

The interaction with other art colleagues at the workshop, appeared to be equally as important as the content of the workshop itself. By having the opportunity to discuss art teaching problems with colleagues, for the first time, since he began teaching, Bruce became reassured that the direction he had sought, and was achieving, was commensurate with a quality program. Even though he established this confidence, he was eager to visit the art rooms of two of his colleagues with whom he had discussed common problems. Bruce also described in this interview those interactions and reactions he experienced.

Bruce

> One other thing I was going to mention to you was, I was talking to Annette and Arthur, and they were talking about the Fine Arts programs. How some teachers, in junior high, were trying to do Fine Art, you know, quotation marks, programs, and that they found that that was a bunch of malarky, whereas they had to do a lot of things just to fill in time, just to carry kids through a project. In other words, just give them something "crafty" to do quickly, just to get their interest back and then go back into the area that they wanted to cover first of all. When I thought about my program, that is all that I have been avoiding. So it made me think about other art teachers and other programs going on. That they do things, that I wouldn't necessarily do. Like, Annette said she didn't want to do pinch-pots, she had been doing them for seven years, they are probably much like the ones over there I'll be giving away. Although I don't think I'll be doing those either, I see my program as being a little bit muddled up. It is not direct, as far as what it is aiming at, it is a hit-and-miss idea. But I feel I am working something

out. What I have been doing so far, I am not completely dissatisfied with, there has always been some useful purpose for it.

Q.

From that course, you feel you had two main sources of input. One was what Ken had to offer, and the second one was what other teachers had to offer?

Bruce

Yes.

Q.

Did you talk to any teachers, other than Arthur and Annette?

Bruce

Yes. The ones that were sitting at the table, two older women and a man, who was to be retired. I was sitting with them, and from what I understood, from their art programs, from my few questions I asked them, I didn't think much of their art programs. They seemed arts and crafts, more than anything else, like weaving. There were two different levels, I suppose, but their attitude towards me, my feelings towards them, I felt that there wasn't much art happening in their programs at all. (29.10.79)

Although this professional development day made an impact on Bruce, both in respect to his accomplishments to that time in his teaching, and to what he anticipated attempting, the effect was to be short-lived. During the following week, Bruce was visited, for the first time, by the System Induction Teacher, who, among other things, promised to fulfil Bruce's wishes to visit Arthur's and/or Annette's school(s), as part of the school board's new induction services. As mentioned earlier, the visit to either of these schools was substituted for a visit to Northmead Junior High School. This visit was organized, and occurred, within three weeks from the time of the meeting with Brian.

## The visit to another junior high school art room

The organized visit, to Northmead Junior High School, had occurred at a critical point in Bruce's program. The anticipated zenith, the final involvement in painting, to which all the formal exercises to that time had been leading, had been reached. Bruce had realized then, that the students were not going to be satisfied to work with that alone for the half semester that remained. Also, the change-overs from one activity to the next, had caused Bruce consternation because of the concomitant discipline problems during the periods of transitional non-activity. His plans for an integrated use of terminology, were beginning to appear more unattainable, and now that the "goal" had been apparently reached, there seemed nowhere else to logically proceed.

> ... so I went there this morning, to make a long story short, and had a coffee, met Karl, he seemed to be a person who does not want to hide his ideas, and is eager to show them. So that was good. He asked me if there was any particular thing I was interested in, and I said, "Yes, I've been doing projects with my kids, and that I felt stagnant, almost". That I'd not run short of ideas, but run short of carrying on what I had done. So I said, "I'm looking for ideas that will help me progress. Either that, or help build my program up, because it seems to have fallen short of what I had expected as far as projects carrying me through the whole year." So in other words, I was asking him, "Have you got any good ideas?" I think that was it basically, the idea. (20.11.79)

From the beginning of the meeting with Karl, Bruce began to rationalize the use of many approaches to art activity that he had previously censured. Earlier condemnation of activities had been made of the avocational nature of many of the art programs and products he had witnessed. Bruce had said in the first weeks of teaching:

> ... I'll go back to my philosophy and give you an example, I'd like them to understand art when they leave here. As far as a general role of art in education for Strathcona, I'd like them (other teachers) to follow my philosophy, and let's all teach the same thing, let's concentrate on certain key words, certain key concepts and follow this and introduce projects here and there to reinforce the ideas and the words and concepts, rather than doing projects that are only meant to fill time, and to have the kids fill up time. (19.9.79)

However, Bruce was now prepared to compromise these earlier expectations, for others that would help him endure, or rectify, his classroom problems.

> ... So we were in there, and in approximately 45 minutes, went through about ten or twelve different ideas, and I've selected about eight that I think might be handy, might work. I might change them a bit, his basic ideas are good, he does a lot of this type of work which is a bit - "cartoonish" and, to me, I don't care for it. Although I can see his, why he was doing it. He is not concerned about what sort of pictures they do. Me, I don't like cartoons, things like that, but he doesn't mind them. To tell you the truth, the only type of work that I have seen, it looks almost "childish", but is complicated to a certain extent. I could, - after I heard him explain his objectives, they don't turn me off so much. (20.11.79)

Far from being formal element exercises, which Bruce had envisaged as being appropriate to offer, Karl's exercises were based on simple media, such as crayons and pencils, and for the most part, prepared on normal reproduction paper. The examples which Karl had lent to Bruce, he enthusiastically displayed, and explained to me, the day after his visit to Northmead. Many of these examples Bruce planned to attempt with his own classes, some he felt needed modification, and yet others he could not see himself using.

Bruce

... there is another example, this type of "Christmassy" thing, I don't go for myself, but I like the idea. I can see using some of these ideas. This is an excellent one I think.

... Then he had them do designs which I just took. I'm not sure if I'll do it. Designs for clothing, where he provides the figures, basic figures. He does a lot of things on paper like this, like loose-leaf size paper, without lines on it, and some of the work I saw, I liked. It impressed me. A lot of colour, lot of dealing with things that I thought was pretty good. This is the same exercise, just a little more complicated, adding more things as the exercise, - at each stage they learn something. Finally, it gets to this stage where they actually make something, like a still-life, or something.

... this is, - what he does is have them trace figures, they don't draw their own figures, and then it is more a blending exercise. He doesn't care if they do trace, and they learn how to blend colours. These oil pastels, how to blend them and they do very interesting things. He has got a mask thing there that I really enjoyed, it is very simple, because he does a lot of things with oil pastels, so he is getting them to learn how to use oil pastels here and to make a nice picture for themselves, and to get them more interested than just messing. So there were some interesting things. What else? This was the thing that intrigued me the most, where he has done two semi-abstract drawings or designs here. What he does, is he hands these out, it is like a page out of a colouring book, only he gets them to colour that, using analogous colours and then, using complementary colours, then using primary colours, et cetera, et cetera. They work with this almost abstract design. Some of them become very abstract. The examples that he has shown me, and some of them are very real. So I really found that interesting, and I want to do this, and I want to blow it up much larger than he does it. They are all this size and I think that is a little small. After they have worked with that, he gets them to this one here, which is a little more complicated, which is people. So it goes along back to my idea of getting them to the stage to work with abstract shapes and abstract principles. So, it was right up my alley and I just adored some of the work they were doing.

This was interesting. Something simple like these, positive and negative shapes. That is basically how it was done. I found, "Gee, something simple like that, why didn't I think of that?" And this is a grade 7 working with mosaics, he does a lot of things with mosaics, so he starts them off by just colouring, he has this graph paper and all they do is make a design and colour it. At first. I've got a book here, there's Daffy Duck and Donald Duck designs in it, he gave to me. Some of them are a little different, which he xeroxes and hands out to the students and they do these comic strip figures. I have to give all these back. Oh, here, they did a lot of these.

Q.

Is that all needle-point stuff?

Bruce

I think so, but he uses it for mosaics. Then at the end of the year, he gets a lot of mosaics, from where I don't know, and if they have time they do mosaics with ceramics. But again, I liked the idea, I couldn't see using that one just yet, because I don't see how it would fit into my program, but the idea is there, and if I can figure out, using a different medium and maybe working with design, maybe I could use the idea. I took the idea, but as yet I haven't figured out if I would use it or not.

Q.

There are some interesting ideas in there!

Bruce

Yes. When they did these drawings, they cut a face out of a magazine, and they cut it in half. Oh, I've seen that before, and they draw the other half. So I saw examples. I'd never seen examples, and that was the first time I had seen examples of it. Interesting. I might try it. If I did a drawing lesson or drawing section in my course, I could see doing something like that to get their basic skills up, to give them more confidence, "Oh I drew a face in school today!"" You know. (20.11.79)

Bruce went on to explain several other detailed examples of exercises he could employ in his classroom, but there was one among them that he was impressed with, which was in complete contradiction to earlier aspirations of programming. Early in the year, Bruce had rejected the projects that Roslyn had utilized the previous year, but when the same exercise was presented by Karl at Northmead, Bruce saw it as having potential.

> ... they did a lot of "s" curve things like, I don't know. I'll go to the board. They divide the "s" up, equal amounts, so it becomes "three-dimensional". It is like string art. He does that, then they do a true life figure, any kind of figure they want, and then they divide that figure into points. And in that figure they used colour and line, which is quite effective. He didn't have any examples to give me, it is hard to explain. To find curves in the figure itself, and they divide it up equally, and they put different points in the figure, or it might be only two divisional points in the figure, or one. Like a horse, for instance, the nose, the eye of the horse, becomes the point and all the other points meet at the eye of the horse, or the nose of the horse. I thought that was effective. Then he does a string art. His string art impressed me. I have never seen any string art better before. I have never seen any I have ever liked, but his string art, you could see the lessons leading up to it, like the stuff you saw here in this classroom. (20.11.79)

Apart from finding projects to which he could now turn, to occupy his classes, Bruce found a model by which he might be able to solve the problematic "changeovers" from one activity to the next. The methods that Karl had used in his program involved tolerances for both slower working, as well as more ambitious students. Such methods, based on previously prepared activities, with easily handled media, impressed Bruce as a real solution to many of his organizational dilemmas.

Bruce

> ... One interesting thing that helped me a lot was, I asked him, "How long do you spend on doing these exercises?" Because even here, now, I realize, how long do I stay with painting? How long do I stay with drawing, before, - 'til they get bored a bit, or 'til they've learned something? I never knew what stage they have learned anything, I'm finding that difficult in this first year, so I asked him, "How long do you spend with things like this?" And he told me "two weeks". And so, when I found out two weeks, working with these simple things, sort of gives me an idea of what I am looking at, when I am doing something. Before I didn't know.

Q.

> And does he make everyone come to a conclusion before he goes on to the next thing?

Bruce

> That I didn't ask, but they all have to do a minimum of three designs, and there is usually time to do three more, he says. So they have to do three to get 50%, obviously they have to do a minimum of three to pass the course, so I assume he just gives them seven lessons, and if they don't do three, he fails them. So they have to do three, and they can't be just sluffed off, they have to be done very well. So, some of them, the ones that work slow only do three. He says they might get an "A", but the work will have to be very good. So that's the way he works, and to me, I can see it, that I could do that myself. (20.11.79)

The brief visit to Northmead School had made Bruce realize that he had not been "leading up to" his anticipated goals with adequate strategy. Although Bruce felt that his final projects were superior to any that he had seen at this school, he reflected, in the light of his new experiences, on the manner in which he had introduced, and executed, the projects brought back from the professional development day.

> Well, generally, when I come back here and look at the work I have done, like this exercise with grade 7, "personality portraits", using colours and abstract shapes. They have to write a paragraph about why they use this colour to represent this emotion, about this place. I think that project outdoes anything I saw that he did. But I can see a lot of ideas, that he had, could lead up to this project much better than I did. I got into it cold. Let's do this! But I can see some of his ideas helping me to lead up to certain projects that I have. Even this painting we are going to do right now, I'm not satisfied with it, I feel I should have, - there should have been a few steps leading up to it. I jumped in. And we were all doing this, some of these people are doing excellent examples, with these paintings, just excellent, but right now I'm not satisfied with the majority. (20.11.79)

Bruce could now, however, agree with Karl about bringing down his attitudes of professionalism to lower levels to meet the expectations of students. It was still a case of Bruce searching for the means by which he could bring the students to meet his expectations.

> ... like he says to me, that one has to expect, or be able to bring oneself down a level or two. "Students do not do work that is artistically sound, or adult sound." I don't know how else to explain it, they are not adults, and they don't do adult work. So I agree and I disagree. Some of the work I have seen, I think is a more "adult" than some of the adult work that I have seen at the university. I agree with him to a certain point. I can see his ends, as my means. to get to my end, than just stopping where he has. I think his work is terrific, but I think I can go one step further beyond what he has done. I am not completely satisfied with my painting, but because of the way I've gotten into them, I didn't know what I was getting into. Now I know. When I do it again next semester, I'll know what different steps to lead into. But, like I said, I think I could do a lot better, with a lot more of the students if there were steps leading into it. "How do I do this? How do I do that?" You know, there is no magic formula, and they (students) are looking for that magic formula, so I've got to get them to a stage where they can (perform operations). (20.11.79)

Over the next month, Bruce implemented most of the projects he had brought back from Northmead Junior High School, with all three grades of students.

Bruce finally worked through and ultimately rejected most of that which he had earlier been so excited about in its original form. These projects had increased the efficiency of classroom organization, evaluation of work, and disciplinary control through such factors as lessening movement around the room, simplifying material dispersion and cleaning up. It was after this period of experimentation that Bruce returned his classes, once again, to painting, and to the successful use of the high quality sets of acrylic paints. During this time I caused Bruce to reflect over the total episode.

Q.

Going back to Karl. What did you see in his work generally, that your program may have been lacking, because you were impressed with it at the time?

Bruce

Now that I think back, I don't think I am impressed that much. I am not impressed all that much any more. I was impressed because he had a lot of his stuff hanging up, but after I looked at some of the things I thought about some of the exercises that he has. I realized there wasn't much in them. They were time-filling things more than learning things. Although he backed them up with other ideas, but ...

Q.

Perhaps I am provoking you here. Did you see in that, examples of things that you could do with kids that were low on media, didn't take a lot of preparation in the classroom, kept the kids busy, kept them quiet, because everything you had been doing to that stage took a lot of organizing and constant teaching?

Bruce

I enjoyed switching from what I was doing to some of his exercises, because it gave me time to catch up on things, and when the students were doing them I realized the exercises were geared towards students who were consistently saying that they "couldn't draw", or "couldn't do anything", because the exercises were easy, and effective, some of them. Some of them that he has with the cartoons, drawings that he hands out and they just colour them in like mosaics. I really looked them over a second time and realized, "What use is that to me?"

Q.

Now that the initial impression has filtered down, what remains that you think is worthwhile?

Bruce

Very little.

Q.

So it doesn't fit into your major plan of getting kids to work with art and vocabulary and being able to describe their art works?

Bruce

Very little. The only thing I got from him that I am going to use is doing a piece of advertising for a product. Now it is something similar to what Karl was doing. He was getting them to do almost like a wallpaper pattern on a piece of paper and I am getting them to use the same idea, only to add a product to it, and actually advertise for a product. They have to think a little more. They have to think of the product and think of two symbols that will actually enhance that product that they have to draw, or create. And then they just repeat them. Using repetition, and then add colour to it. So basically it is one step beyond what he was doing, and I think mine is a lot better. So perhaps even some of the other ideas that he has given me, I can see using parts of them, but adding to them. I couldn't see using them directly, the way I have got them from him.

Q.

So that is the only sign I will see in next semester's work of the influence of Karl's work.

Bruce

Yes, I think so. I don't know, things might change. As time has worn on, I have realized I didn't really want some of his exercises. I have changed one of his examples, and I have added to it, and it seems to work, so I might do the same with some of his others yet. I don't know.

Q.

Have you thought about exercises, as you call "breathing spaces", where you are not teaching 100% of the time, and organizing 100% of the time?

Bruce

I think you need that. Especially after doing some very heavy and time-consuming, messy, - even the students themselves, they were stifled by this. They were overcome by this constant mess and by the heavy exercises. By "heavy" I mean involved exercises. So it was a nice change, just for them to do something easy, although they all say they're "bored", so it is hard to judge. You introduce something just to "breathe" for a while, and then go on to something else. (18.12.79)

Late in the semester when Bruce once again returned his classes to painting, his goal of having his classes operate at "artistically professional" levels, was observed to still exist. In one grade 9 class which I viewed, where the students were conscientiously involved with the expensive acrylic paints, Bruce was endeavouring to establish his own university-experienced model of teaching, with his own junior high school classes. As the professional working with the students, Bruce was offered the opportunity to move among them giving advice about their works. The students were in the process of working from magazine photographs of mountains, to produce paintings which involved an imaginative use of colour.

As Bruce moved around the students in the room, he was the one who identified that assistance was needed, rather than the students themselves seeking solutions to painting problems. Bruce moved to one girl who was busily painting and said, "I don't think this right-hand corner of the painting works. It allows the viewer to penetrate right to the surface of the board." The student responded, "But that's how the photograph I'm copying is." "The photograph is only the starting point, and the work must develop as a painting, from that point, irrespective of what the photograph contains."

As I watched the lesson progress I sensed the differing expectations for the project. The students were striving to copy, as accurately as possible, those photographs which might offer them the esteem that was given to earlier students' work where they had apparently copied photographs successfully.

Bruce moved over to the table where I was sitting and said,

> You know this would be about the best class. They just seemed to understand what it's all about. Of the nine classes I teach, I think three of four, have got to the point where I can really talk to them about what they are doing. The others, apart from the sevens, that is, have three or four people who influence the whole class, with the result that the whole class doesn't get to paint.

He then moved off once again to discuss paintings with students, giving advice and recommendations for change. From across the room, Bruce could be heard giving advice such as: "I don't think it works" and "I think it works", and, as I listened and observed, I felt that the students did not really perceive what Bruce had meant by these phrases, nor really care. The students appeared satisfied to be painting toward their own goals.

## Evolving strategies and conceptions of evaluation of students' work

?

The responsibility for assessing, and reporting, students' progress in the art option, had begun as one of the interfering responsibilities required of Bruce as he had struggled to begin his teaching career in September. Not only had the actual time needed to perform the assessment procedures posed a problem to Bruce, but also the manner in which he should evaluate the work required careful consideration. The initial request for preparation of marks had caught Bruce by surprise, as he had anticipated having completed substantial amounts of work to allow progress by students to be evaluated. The problem which faced him in the second week of September was, "How am I going to mark it?"

> ... I wanted the students to have some work behind them so I could go back to it to look, to see if there was a little bit of progress, or if each project was done carefully and neatly. I'd probably, being an artist, - I don't know, I feel a part of the artwork is how neat it is. But what I am now asking is, "How am I going to mark it?" For instance, look at all these prints. If I mark them from one to ten, where do you start? (desperate laugh) And it's something I haven't come to grips with yet. Like all the work I've hung up on the wall deserves ten. Do I choose the best like for instance, the value scale? I think those (pointing) are three of the better ones, and I feel she has put a lot of time into those. Now do I count that as a nine or a ten and work down from there? So that's a ten, that's a nine, that's a seven, that's a three, rather than looking at their work, or three or four works, and you're now spending more time thinking about it. It's going to be difficult. Most of it is going to be guesswork. I still may have to mark them on attitude, it deserves some sort of a figurative mark. It all has to jive, and then you have to come up with one mark! And I'm going to give a quiz. I'm going to warn them, and go, review with them some of the things that they should know. Words and concepts, and then give them a quiz, and then I'll be giving them a mark on that. So, I'm very interested in the idea of a quiz to see what's up here in their minds.

> I don't want to make it very difficult, but how difficult do I go, or how simple do I make it? That's what many teachers should think about before they get to teaching: how to mark the art project. (19.9.79)

Not only were the considerations of accurate assessment uppermost in Bruce's thoughts on evaluation, but he had been warned by Roslyn, who had taught art the previous year, that the students did not care. Within the next four weeks Bruce discovered that this was not the case, as the students did appear to him, to be conscious of what they received.

With students striving to attain good report card marks, Bruce envisaged using this as an incentive for students to work harder in class, keep their work, and to respect their art works.

Bruce

> When I first came to this school, and I was talking to Roslyn, she said that she had problems with students because they would say to her, "Oh the Art mark doesn't count!" So they would say to her, "So why do we have to worry about handing in the projects and getting a good Art mark?" But after I handed out these marks, you would be surprised, that they were really thinking about that mark. They were thinking that if they got a C from Mr. Sawchuk. "What d'you get?" "C-, C+?" So it appeared that the mark is important. So now, I think I'm going to use it as a tool. I think I like the way I did it. Rather than mark each project, I think it wouldn't be as important if I handed out a mark for each project as they completed it. I think if after I look into their folders and I surprise them, "Mr. Sawchuk took our folders home, and I didn't get a chance to get my stuff in there. Uh-oh!" Then the surprise, or the enthusiasm, is there for a mark.

Q.

> What about the difficulty of marking three hundred folders all at once? Four times a year?

Bruce

> Well, if I take one classroom a night I will be all right. My problem now is I don't have a car. And that's

> a big problem, but I could do one a night. However, grade 7 I am not doing that way, I'm going to mark the project, as they are finished. Grade eights and nines, I don't know, I don't like the way that the work piles up, but I feel this is quite a good way of marking. Like, letting them do a volume of work, then going back into their folders and making them responsible for them having it in that folder. Not only doing the work but making them responsible for having it in their folder. Because a lot of them said, "But I did that" and I said, "Look, I have three hundred students, how am I supposed to keep track of every student's work? You're responsible for your work." Also I handed out some work in class, and some weren't here, and they didn't even come to ask me for their monoprints, they weren't even interested in picking them up. So I gave them an "F". They said, "I did it, it's right there." I said, "You didn't ask for it, you weren't interested in it, you felt it wasn't worthwhile picking up. Then you get an 'F' for it." It's just like not doing it as far as I'm concerned. (12.10.79)

However, after the first reporting period, Bruce found that evaluating the accumulated work was a burdensome responsibility. Not only was the responsibility of marking three hundred students' work for half a semester intolerable, because of the number of students, he was unable to remember which student corresponded to the name on the work. In one significant incident which became the catalyst to change his methods, two students were, in Bruce's own opinion, unfairly treated by him.

> Well, what happened when I marked the works, was that when you take the folders home, and you have three hundred students, you can't remember the names to the faces, and like I said, last night, the two girls who are ideal students, just ideal students. They sit quietly, they do their work, maybe not with great enthusiasm, but they do have enthusiasm for the projects. And I had marked one fairly low, a "B-" kind, and one as a plain "B", which wasn't bad, that mark. I only gave out one "A" in two classes. So I tried to explain the way I mark. An "A" is a mark that I save, I save for my top students. I save it for somebody who does something beyond the call of duty. Anyway that's the way I'm going to do it for now. So to get an "A" from me is going to be rare. It's going to be hard to get. It's

> like getting a "9" at the university. So B+ is my highest mark, I suppose B is my highest mark, because I can't give out plusses and minusses, only for projects. The report cards go A, B, C. So these two girls came, and one was very upset and said to me, "Mr. Sawchuk, you know that we sit there very quietly all class, and that there are a lot of trouble-makers in that class, and we don't cause any problems like the other kids do. Why were we marked so low?" Plus the fact that I had given an "F" for not having certain projects, and I had hung them on the wall! "Mine's on the wall there and you have given me an F!" So I corrected the situation and gave one a "B", and one a "B+". So then my records, I put an "A" beside their "B", and I said "A" for a, - I'm marking them now, students who are good I'm just giving them another mark for keeping quiet, or being ideal students, or for being good students. You know? So they have got an "A" in that category, which will probably raise their mark to an "A". Probably. They said, "Then how do we get an "A"?" So I said, "Well, I gave you a 'B' for your value scale." I said, "They are not the best, but I thought I chose some of the best here and hung them on the wall." You know you can tell they're done with concern for being neat, which is important in the kind of art I'm trying to teach. There were three done, most of them only did two, and they were all, I would say, pretty good, or excellent. So I explained that, and they said, "Can we do ours over again to get a better mark?" And I said, "Yes, that's what I would call an 'A' student! One that wants to go back into their folder and repeat work." They feel they didn't get as good a mark as they could have, they could do better. That is an "A" student to me. And I explained that to them, they took their folders home and they're going to do some work. I explained to the whole class when I handed out marks, if they were interested in getting a better mark than I gave them, because that's the report card mark, they could do some work on their own, but they would have to use all the ideas and principles that I introduced in class, and show them to me and I would, perhaps, raise their mark. So they had an opportunity to raise their mark. (12.10.79)

Within a month of establishing this system and philosophy of assessing students' work, Bruce turned completely to marking each project as it was completed. The logistics of handling such a quantity of work proved to be too massive, and Bruce found he could manage his time much more efficiently, by integrating assessment into what had previously been a time wherein he had only been concerned with teaching.

Q.

I have noticed you have changed your system of marking from whole folders to individual marking.

Bruce

Well, it is sort of individual. I don't really do them individually, I, - grade sevens now, I am marking everything they have done since the last report card. Now, but once I have caught up I am going to try and mark after each individual project. I find it is less time consuming and it gives me something to do when they start a project. It takes a lot of my time to get a project going, once they get involved in a project, it is only supervision and the odd person needs some help. And then you just let them loose. So I find that I can use some of that time to do some marking, and it sure saves me a lot of time. It gives me more time to paint at home. Well, I learned my lesson after that first report card. That it was too heavy. It was just too much! Like, with the grade 8's and 9's I have caught right up almost. (19.12.79)

## An interview with Bruce reflecting on the first semester, and anticipating the next

At the conclusion of the first semester, I sought from Bruce reflection of his initiation into teaching, in light of the anticipations he had held seven months previously.

Bruce

I didn't really give it a lot of thought but it has crossed my mind once in a while. For example, the language of art, which I thought was important before, I don't think I've really dealt with that at all. And it is one of the things that I am starting to put together for next semester. I think I'd like to go on to that a lot more, with the grade sevens particularly. Because I know I can do it with the grade sevens, and I think it will work. So if I initiate it at that stage, then if I get them in grade 8, I think it will be a lot easier. Rather than introducing right now at the grade 8 or 9 level, I don't think I would want to do it. Although there are certain terms I do go over, but we don't go into as much detail. I wish I had as I had planned to do.

It's basically the same program through the sevens, eights and nines, so I've covered some language, but not as much as I would have liked to, or as I thought I would. Mainly because it was hard to keep the interest of the students, hard to get used to a lot of things, like the fact that they are always "bored". You know, they always say they are "bored", but, you know, I just ignore it now. But sometimes it hurts once in a while when you hear, "This is boring". It's hard to get used to that, and it is hard to introduce something like language. The language of art, and the history of art, in the middle of a project. I think I can now do it after knowing what to expect. And knowing how to plan it. I feel in a lot better position now.

Q.

You think it's a lot better to keep them going once they are working?

Bruce

I think so. You know, especially with the grade 8 and grade 9. Grade 7, I know I can do it. I think that would be a good place to start with the grade 7's, which I am going to do in the next semester. There is going to be more art history, and there is going to be more language of art, and probably simple examinations. I think it will work out a lot better. One complete module is going to be art history and language of art for grade 7's.

Q.

Last summer you mentioned that you were a bit worried about the grade sevens, about kids that young, how do you feel about that now?

Bruce

Well, I think they are young. There is quite a difference between grade 7 and 8. The maturity level is quite rapid, I can see such a change between the sevens and eights and, if I look at the sevens now and think of the grade eights, I can't think of the eights being at the level of the sevens now. I have learned how to deal with it now, how to look at it, how to use it to my advantage almost, I learned a great deal about it. I think that was one of the things that I had mentioned, in the beginning, that turned out to be that way. They were the way I thought they would be.

Q.

Getting back to the eights and nines, how do you think you have changed them over this semester?

Bruce

One thing I feel I have accomplished with them is that they were doing projects, that they felt satisfied with, when they were complete. The majority of them felt that way, and I feel good about that. I think there was something of interest to all of them during the semester so I feel good about that. I think especially in this school, in this situation and the previous art classes, I think they realize now that art involves a lot of work and is not just a play activity and I think that is the main thing that I have changed right there. Their thinking of art isn't just a play activity, rather than an actual subject where they are able to learn things and that they have to work at to learn those things, that it is boring when you start, but that the finished product makes up for all that boredom.

Q.

Getting back to class teaching, what are you going to do differently this term?

Bruce

I am going to be a little more organized. I am setting up modules, I was telling you about that. I have got the grade 7 set up, I will go over that with you some time this week, not today. I'm setting up modules, like painting and drawing, art history, those are all included in grade 7. The projects that are going to work within these modules, I am going to have them work in a fashionable order, rather than the disorder that I think I had this time. I did a lot of projects I felt that I should have been involved with, like the project that I did at the beginning of the year, rather than now. Although, like I say, it was experimental the first time, I tried a lot of things, and that is perhaps one of the objectives, I don't know if I mentioned that at the beginning of the year, but I am glad I did it. If you don't do certain projects with the kids you don't know what to expect and now I pretty well know what to expect right across the board. Now I just have to put them in some sort of an order, and set up my program for the future.

Q.

So with the grade 7's will there be just one module over the semester?

Bruce

No. It is recommended by the school board that there are four or five modules covered in the full year. I figure two, perhaps three. I am going to aim for three.

Q.

They don't have to be equal-sized modules, do they?

Bruce

No, it is pretty well up to the teacher, there might even be four.

Q.

So how did you get onto this? (referring to book)

Bruce

That was in our mail boxes. Everyone got one of those.

Q.

So that is just out?

Bruce

I guess so. After reading it there are some objectives in there that I feel are quite important and perhaps I really didn't get into that much. I didn't set the "generals" as high as they are in this manual, so I feel I should be doing that, covering some of the things that the school board would like them to have once they complete Art.

Q.

Although this is from the Alberta Department of Education, not the school board.

Bruce

That's right. It is still up to me how to set up my art program, obviously. But I still feel there are some good points in there. The organization bit of it, I like a lot more than the way I was doing it the first time. I would like to have a little more order, and things running in a better sequence than I did in the first half.

Q.

This would also improve the way you have to go about assessing students' work?

Bruce

I don't know what you mean.

Q.

To this point, the way you have assessed their work, the first half of the semester you did it all in one bunch, the second half you did it piece by piece, as you went along.

Bruce

Yes, which went a lot better.

Q.

So next one you would do unit by unit, or piece by piece, until you get a total grade per unit?

Bruce

Yes, I think so, something like that. Mark each unit with a mark at the end of that unit. I think I still like the idea of going piece by piece, because they lose their projects, it is not rare for them to lose their projects. I would rather give a mark for their project and then, if they lose them, well to hell with them.

Q.

So you are no longer using assessment as a discipline to look after their works?

Bruce

I am still using it that way. I give them a mark, but then even now when I am marking a certain portion I will tell them to bring all their work up and I will sift through all their work and ask them where certain projects are. If they say "I don't know", then I say, "You had better get that project in your folder or you will lose marks." Although I have already marked it, it is sort of a threat, so they still realize they have to keep all their work together, that they shouldn't lose it.

Q.

Still about next semester, are you going to introduce any more media?

Bruce

Yes, I believe so. I might get into ceramics which I would like to do, or clay. And printmaking. Well, the lino cutting I started with one class this term and then I realized that the lino is old and it is brittle and very hard to cut and needs to be reheated constantly. So far as printing, I think I am going to get into some monoprinting, some more forms of monoprinting, that I started at the beginning of the year. Start with cardboard perhaps and things like that. I am going to have painting in every grade 7, 8 and 9. Painting is going to be a module that is covered in every grade. Drawing, and I would like to do some work with collage, which I think would be interesting. That is why I haven't formulated the grade 8's and 9's, I do want to do some crafty things with them, maybe one just to bring up their interest after we lose it for a while, after we have covered some pretty heavy stuff, or whatever. To jump into a project that will change the direction for a while, then go back into the program. I was thinking of batik or something which can be quite interesting. So I might do that.

Q.

Do you have any other ideas about it?

Bruce

For next semester? Well, the things I have learned about asking the students to bring things in, well I won't be doing that any more, I will be supplying everything. Only on rare occasions have the students as a mass brought in what they've needed. So I have learned that if you want to introduce a project, and there are certain things that have to be brought in from outside the school, by the students, for instance the jars I needed, I started a month ahead of time and asked them. That is, if they don't need them individually, if it is just for the project and you can put everything together and then have the project, it will work like that, but if the students have to bring in individual things, like a picture from a magazine, it won't work. I realize that now - not to expect anyone to bring one in. Also, things like pencils, they are constantly forgetting to have a pencil in, so I am going to have a supply of pencils and rulers. I have over a hundred rulers in class now, I can't expect them to bring in rulers. Especially if the project calls for the use of a straight edge. So things like that I've learned, and I can't expect them to bring it in. No matter how much I beg, or threaten, or whatever. Grade sevens are a little better, but there is always a group that will forget. Those are things I know what to expect and I will be prepared for in the next semester.

Q.

When it comes to the election of options, do you have to stand up and explain what Art will be?

Bruce

I suppose so. One other thing I have been thinking about is photography, for the grade 9 students, the good classes, the ones who are going to be repeating it, I might go into photography. I found out that my enlarger, I do have an enlarger, it is in Industrial Arts, it's mine. So I might set up a makeshift darkroom, without a fan, and maybe get into some photography. (28.1.80)

# CHAPTER VIII

## SIGNIFICANCE OF THE STUDY AND THE STATEMENT OF PROPOSITIONS

This study was designed to describe the experiences of one beginning teacher of Art, as he was initiated into teaching. It focuses upon the beliefs, behaviours and influences which were identified, as well as the dynamic interactions between these phenomena. The period over which the data collection was conducted, began three months before the subject began to teach, and concluded some five months after that time. The foreshadowed problems, which were formulated before the collection of data began, were expressed in the form of theoretical constructs. A discussion of these comprises the latter part of this chapter.

The explanation of the significance of a research project would generally be expected to precede any presentation of data. However, the structure of qualitative inquiry which prevents a predetermined presentation of categories also inhibits the rationalization of that research without the reader first being familiar with the data. For that reason it was considered more appropriate to discuss the significance of this research in the final chapter.

Pelto (1970) has stated that the "new ethnography" (which emerged in the 1950's) grew from important features of the Boasian historicalist paradigm. Boas had emphasized the importance of collecting, verbatim from informants, data in its contexts so that the original information and meaning is preserved.

> According to this view, cultural behaviour should always be studied and categorized in terms of the "inside-view" - the actor's definition - of human events. That is, the units of conceptualization in anthropological theories should be "discovered" by analyzing the cognitive processes of the people studied, rather than "imposed" from cross-cultural (hence ethnocentric) classification of behaviour. This point of view is variously referred to as "the New Ethnography", "ethnoscience", or "ethnosemantics". (Pelto, 1970: 68)

The "emic" emphasis in research (Pike, 1967), which sought the description of reality from the point of view of the "insider", subsequently established greater focus on individual informants. Such concentrated focusing caused the resulting data collection to be less haphazard and more intrinsically systematic. In this study, through observing and interviewing, the meanings behind behaviours were elicited both from, and between, individual informants, which allowed the data to be structured from this "insider's" view. The advantage of being among the various actors while events occurred and the "culture" was explained, allowed a cross-checking of responses which permitted a clarification of meanings to evolve.

Although no specific model existing in the literature was consciously employed in this research, the dimensions of models advanced by Glaser and Strauss (1967) and Spradley (1979), are implicitly followed. The chapters are divided into domains consonant with Spradley's notions of analysis (e.g. Discipline), and similarly, theory is grounded in incidents complying with Glaser and Strauss' theory development (e.g. The principal's conduct in relation to the acceptable behaviour of teachers: Jim Kuch on the subject of Grahame Parker in relation to Bruce Sawchuk).

The importance of generating theory grounded in data is one which Glaser and Strauss see as essential in the social sciences. Not only is verifying theory an important part of social research, but "discovering what concepts and hypotheses are relevant for the area that one wishes to research" (p. 2) is also seen as essential. Consequently, the generated theory may be presented either as a codified set of propositions, or as a running theoretical discussion using conceptual categories and their properties. Although this study has been constructed around the conceptual categories which emerged in the collection of data, the culmination of this research is the presentation of a series of propositions which are more closely attuned to the realities of the school situation.

Each theoretical construct, as originally ordered in Chapter I, will be examined in light of the experiences of the one teacher who has been the subject of this study. It will then be accepted as a proposition, or modified before being accepted as a proposition, or rejected as being inappropriate.

## Theoretical constructs

1. The beginning teacher will find the situation of changing roles from subordinate student to superordinate

teacher, unexpected and difficult. In the early days of teaching, Bruce expressed himself from the viewpoint of a student. On many occasions he related to his classes more as a peer than as a teacher. Although the change from one role to the other did occur, it was a difficult one for him to endure. It was not, in fact, the actual role-change which was traumatic, as much as the incidents which precipitated the change. The non-acceptance, by students, of projects to be undertaken; the confrontation with class 8-2; and the unreclaimable friendship offered to the older grade 9 students, were incidents which exemplified his forced change in roles. It would be injudicious, therefore, to agree totally with the theoretical construct that the changing of roles is difficult. It would be more accurate to state that the incidents which manifested the change in roles were difficult to endure. In light of the incidents which were encountered in the first semester of teaching, the original theoretical construct would be more accurately stated as a proposition which suggests, A BEGINNING TEACHER WILL FIND THAT THE SITUATIONS WHICH CAUSE HIM TO CHANGE ROLES FROM SUBORDINATE STUDENT, TO SUPERORDINATE TEACHER, ARE UNEXPECTED AND DIFFICULT.

2. The first year of teaching will be characterized by stages of "euphoria", "search for materials and ways of teaching", "satisfaction", and "identification with the profession". This theoretical construct contains four different stages. In addition, it suggests a sequential pattern of relationship.

Stage #1 The notion of euphoria, by which is implied a power associated with the new role of teacher, was not evident. A state of euphoric satisfaction was attained from the results of the very first project attempted by the students, but this was a vicarious satisfaction derived from the high quality of art work. If, however, euphoria is related to the status of that which Bruce had to offer the students, then this euphoria enhanced artist, rather than teacher status.

Stage #2 Although varying degrees of "searching for materials and ways of teaching" were evidenced in the first semester, they were not preceded by "euphoria". The search for these necessities of teaching had been started long before school began, and was still in process when the collection of data ended.

Stage #3 The same randomness of occurrence existed with "satisfaction". Satisfaction emanated from something which was well taught, or something which reached greater levels of artistic merit. The sources of satisfaction were related to the products of the students. It would appear, therefore, that in all instances the notion of "stages" must be refuted.

Stage #4 Although the subject of "professionalism" had been discussed, it was with the profession of "artist" that Bruce identified, rather than that of "teacher". Bruce saw himself as a competent teacher and, in his own terms, a professional teacher, but was far from identifying with his colleagues in the school.

As none of these stages were, in fact, evident when viewed in the light of this beginning teacher's experiences, the theoretical construct must be rejected. As the identified "stages" were shown to be in fact indiscriminately occurring phenomena, a selection from a multitude of others which could be identified, the reconstruction of an all-encompassing proposition becomes superfluous.

3. The third theoretical construct, *As the euphoria of the power implicit in the new status of "teacher" lessens, a hostile attitude toward the courses offered during pre-service education develops, as the beginning teacher finds difficulty transforming theory into the pragmatics of the classroom*. This construct must also be rejected. The reason for this rejection as a proposition, is that no "power implicit in the new status" was observed to exist, and no "hostile attitude toward the pre-service institution" developed. Personal experiences of university had provided Bruce with most of the initial resources for his first experiences in teaching. Searches for materials and ways of teaching were undertaken to find vehicles by which these activities could be offered to students. Bruce had conceived his program to include those experiences which had been significant to him in his own personal development in art, in order to create the same "renaissance" within his students. The utilization of his own university experiences occurred following the professional development day. Then, Bruce was reminded of the many valuable experiences he had been offered at university, but which, at that time, had

not been recognized as significant. Similarly, Bruce pursued and, at times, sensed he had achieved a university studio model of teaching, under which his own development had thrived. A proposition which would be more appropriate than the construct, would be that BEGINNING TEACHERS OF ART ATTEMPT TO ESTABLISH A PROGRAM FOR THEIR STUDENTS WHICH CONTAINS REPETITIONS OF CURRICULA, AND MODELS OF TEACHING, WHICH WERE SIGNIFICANT IN THEIR OWN ART EDUCATION.

4. Consequently, the next theoretical construct which states that a developing hostile attitude toward pre-service institutions is reinforced by colleagues, within this context is offered on an inappropriate premise. As the only art teacher, Bruce never sought consolation among the colleagues in his own school, about teaching problems. Such non-expression of attitudes, to people who were deemed by Bruce incapable of offering solutions, made subsequent reinforcement of hostile attitudes impossible. Although Bruce recalled on one occasion that senior administrators may have been attempting to develop, among a group of beginning teachers, attitudes of non-confidence toward their pre-service education, the construct must be rejected for lack of evidence.

5. Beginning teachers are unaware of, and distressed by, the many tasks, other than teaching, expected of them in their new assignments. No special consideration is given to neophytes in terms of preparation. This was exactly the situation in which Bruce found himself. Bruce was distressed by the magnitude, as well as the number of tasks which were

set before him in his new assignment. These duties encompassed that of home room teacher with its associated administrative duties, extracurricular expectations, hall and lunch room duties, and the administrative duties associated with the art program. These collectively conspired to be the single greatest threat to survival in the initial period of teaching. No special considerations were given in terms of preparation. A one half day a week assistance, which was available to the school for the benefit of neophytes, was not utilized. Subsequently, the time that had been nominated for lesson preparation, and the time that was available outside school hours which could be used for lesson preparation was used to fulfil administrative responsibilities. The theoretical construct must therefore be accepted as a proposition in its original form. BEGINNING TEACHERS ARE UNAWARE OF, AND DISTRESSED BY, THE MANY TASKS, OTHER THAN TEACHING, EXPECTED OF THEM IN THEIR NEW ASSIGNMENTS. NO SPECIAL CONSIDERATION IS GIVEN TO NEOPHYTES IN TERMS OF PREPARATION.

The reluctance of the administration to utilize the opportunity offered by the school board to assist beginning teachers in terms of additional preparation time, and actively support the System Induction Teacher, militated against optimum utilization of resources available for teacher induction. A new proposition is therefore offered. ADMINISTRATORS CONSIDER NEOPHYTES TO BE ABLE TO PERFORM TEACHING, AS WELL AS ADDITIONAL RESPONSIBILITIES, AS EFFICIENTLY AS EXPERIENCED STAFF.

6. Beginning teachers have difficulty in accepting that many students do not hold their own positive attitudes toward education, must be modified in its emphasis before it can be offered as a proposition. Bruce had been very concerned before school began, of the possibility that many students did not share his attitudes toward art and education. However, it was Bruce's ambition to change the attitudes held by the majority, if not all, of the students for whom he was to become responsible. His subsequent inability to persuasively change all students' expectations toward art, caused Bruce to redirect his ambitions from all students, and plan to establish with grade 7 students, a basis on which he could build his perceived curriculum.

Within an art context, a proposition derived from this source could suggest that BEGINNING TEACHERS HAVE DIFFICULTY IN CHANGING THE EXPECTATIONS OF STUDENTS TO MEET THEIR OWN POSITIVE ATTITUDES TOWARD ART AND EDUCATION.

7. The expectations held by students of the art program will be those experienced from their previous art teacher(s), resulting in difficulty for the neophyte to introduce any new conception of art. Although the art room is just one component of the interactive culture of the school and the total community, those students who had previously experienced an art program in the school held definite preconceptions of what an art program should offer them. Bruce realized the extent of inertia that was associated with attempting to change students' expectations toward art activities, and planned his future program to take care of those who did not

have to be persuaded. The construct is more accurately stated as a proposition which identifies those students who are associated with the old order of things. THE EXPECTATIONS HELD BY STUDENTS WHO HAVE PREVIOUSLY EXPERIENCED AN ART PROGRAM IN THE SCHOOL WILL RESULT IN DIFFICULTY FOR THE NEOPHYTE TO INTRODUCE ANY NEW CONCEPTIONS OF ART.

8. i) As the year progresses, beginning teachers develop more "realistic" attitudes toward students and their individual interests

or

ii) Beginning teachers become less student oriented as the year progresses, and become more authoritarian

and/or

iii) Beginning teachers model themselves on teachers they have admired in their own school experience.

The first two of these theoretical constructs were originally posed in opposition and, as a result, are considered simultaneously. If "realistic attitudes" can be understood within an art context to mean the relative closeness of the teacher's expectations of an art program, and those of the students, then Bruce did develop more realistic attitudes as the term progressed. The increasing number of commonalities was attributed to a growing familiarity with the students in addition to the students' expression of their own expectations.

However, the concept of becoming "less student oriented and more authoritarian" did not necessarily clash with the previous construct. Such could be considered part of the earlier proposition regarding neophytes identifying less with students as their first year progresses. Consequently, a proposition could be stated, that IRRESPECTIVE OF A LESSENING IDENTIFICATION WITH STUDENTS, AS THE YEAR PROGRESSES, BEGINNING TEACHERS BECOME INCREASINGLY AWARE OF STUDENTS' INDIVIDUAL NEEDS AND INTERESTS.

The third of the theoretical constructs, which offered the notion that beginning teachers model themselves on teachers they have admired in their own school experience, can be supported to a degree. In the period prior to school, the only viable teacher model Bruce could identify with was someone whom he had admired while a student. However, once school began, the realities of the classroom did not allow the complete establishment of such a model. This, therefore, refutes the intention of the construct. It would be deemed more accurate to state that BEFORE THE REALITIES OF THE CLASSROOM ARE REALIZED, BEGINNING TEACHERS ENVISAGE THEMSELVES MODELLED ON TEACHERS THEY ADMIRED WHILST STUDENTS. HOWEVER, ONCE A SPECIFIC SITUATION IS ENCOUNTERED, THE REALITIES OF THAT SITUATION DICTATE SUBSEQUENT ROLE DEVELOPMENT.

9. Colleagues, rather than administrators, will become the greatest source of assistance to the beginning teacher in the aspects of school rules and regulations. In this construct, the opposite was found to be the case. For Bruce, as a beginning teacher of art, being the only person entrusted with the teaching and administration of that subject meant that the administration became the only source of his assistance. The evolving proposition, therefore, is

that ADMINISTRATORS, RATHER THAN COLLEAGUES, MAY BECOME THE GREATEST SOURCE OF ASSISTANCE TO THE BEGINNING ART TEACHER IN THE ASPECTS OF SCHOOL RULES AND ADMINISTRATION.

Bruce considered there was no person on staff capable of assisting him with his subject matter. He was, however, influenced and supported by colleagues similarly situated, university faculty members in the field of art education, and the art supervisor from the school board. A proposition, complementary to the previous one, could therefore be offered suggesting that BEGINNING ART TEACHERS PERCEIVE TEACHERS SIMILARLY SITUATED, UNIVERSITY FACULTY MEMBERS FROM THE FIELD OF ART EDUCATION, AND THE SUPERVISOR OF ART ATTACHED TO THE SCHOOL BOARD AS THE PEOPLE MOST CAPABLE OF ASSISTING IN THE PRAGMATICS OF PROGRAM DEVELOPMENT AND IMPLEMENTATION.

10. Colleagues claim they are supportive of the neophyte's teaching situation, but in reality are reluctant to interfere. In this high school situation, teachers were unaware of any happenings in the art room, except for overt art displays and student behaviour. Consequently, no real acknowledgements of understanding the art teacher's situation were made. The school counsellor claimed to understand the situation of unbearable class sizes, yet continued to encourage new arrivals to join art classes. The administrators, as well as the counsellor, knew of the discipline problems that were emerging from the art room, yet considered Bruce should not depend on administration for support. The onus of discipline was placed back on the

neophyte. The proposition could be made that ADMINISTRATORS CLAIM THAT THEY ARE SUPPORTIVE OF THE NEOPHYTE'S TEACHING SITUATION, BUT IN REALITY ARE RELUCTANT TO RECOGNIZE ANY SPECIAL CONSIDERATIONS FOR BEGINNING TEACHERS.

11. The administrator(s) of the school claim, also, to be supportive of the beginning teacher's efforts to offer a strong educational environment for the students. In reality, the main concern of the principal is that the neophyte support him in keeping the school running. In this construct, the assumption is, in the main, correct. However, the principal of the school did support Bruce in respect to finances as well as in overt support of his teaching efforts. As, however, his main concern is to keep the school properly administered, he did expect all teachers to support him. From the principal's position to keep the school functioning smoothly, he perceived neophytes to have only administrative problems in their new assignments. In addition, activities which disrupted the smooth running of the school, such as the seeking of disciplinary assistance with class 8-2, or the school board's half day per week offer of assistance for induction, were not encouraged. Therefore, the proposition is more accurately presented as THE ADMINISTRATORS OF THE SCHOOL ARE SUPPORTIVE OF THE BEGINNING TEACHER'S EFFORTS TO OFFER A STRONG ART ENVIRONMENT, BUT ARE MORE CONCERNED THAT THE NEOPHYTE SUPPORT THEM IN KEEPING THE SCHOOL RUNNING.

12. That colleagues apply socializing pressure to neophytes to get them to conform to the established norms of the school

could not be found to exist. New teachers who are interviewed, and ultimately selected by the principal for appointment, are first considered on the basis that they already appear to conform to the established norms of the school. If a teacher does not subsequently conform, and his non-conformity can not be accepted by the principal or the staff, then pressure is brought to bear for him to vacate his position. A more accurate statement could be proposed as, IF NEOPHYTES DO NOT CONFORM TO THE ESTABLISHED NORMS OF THE SCHOOL AND THE COMMUNITY, THEN THE ADMINISTRATION WILL BRING PRESSURE TO BEAR TO REPLACE THAT TEACHER.

13. Enthusiasm and vigour associated with emergent ideas from the university are not positively reinforced by veteran staff. In an art context, where only one teacher was involved, this was found not to be applicable. As any emergent ideas and vigour that may have been brought from university were manifested in the confines of the art room, no threat to the established conceptions of veteran staff was made. Consequently, this theoretical construct is discarded as being inappropriate.

14. Non-art teaching colleagues and administrators hold the value of art, in an educational situation, in low esteem. This situation was observed to exist. Although the principal claimed enthusiasm, and exhibited support for a viable art program, the school counsellor perceived art to be only relief from the rigours of the academic subjects. The rest of the staff had shown no concern in previous years that the art program might not have met acceptable standards, and only

reacted when those effects filtered into their respective rooms. As the esteem offered to Art is relative to other subjects, the proposition is simply changed to suggest, NON-ART TEACHING COLLEAGUES AND ADMINISTRATORS HOLD THE VALUE OF ART, IN AN EDUCATIONAL SITUATION, IN RELATIVELY LOW ESTEEM.

15. The beginning teacher needs, and will seek, validation of his efforts from his colleagues, is partly correct. In the light of his experiences, Bruce did appreciate validation of his efforts by the principal, of his performance as an art teacher, and sought extension of that validation through students' art displays. Nevertheless, as an artist, he held in disdain the staff's opinion of the actual art works completed by the students. A more accurate proposition would be, THE BEGINNING TEACHER OF ART NEEDS, AND WILL SEEK, VALIDATION OF HIS EFFORTS AS AN ART TEACHER, BUT MAY HOLD RESPONSES TO THE QUALITY OF ART WORKS EMERGING FROM HIS PROGRAM, IN DISDAIN.

16. The theoretical construct that the beginning teacher enters art teaching more for a love of art than a love of children, does not aptly describe the situation as perceived by Bruce. Bruce entered art teaching to facilitate his own artistic pursuits and his ultimate career aspirations. Before school began he was concerned about his anticipated relationships, especially with younger children. The proposition emanating from these experiences would be, THE BEGINNING TEACHER ENTERS ART CONFIDENT IN HIS ABILITIES AS AN ARTIST, YET UNSURE OF HIS ANTICIPATED RELATIONSHIPS

WITH CHILDREN.

17. The administration is not supportive of any personal art development, or endeavours, undertaken by the teacher in addition to his teaching responsibilities. Recognition of Bruce as an artist was admired by both the principal and the school counsellor, in relation to his ability as a teacher. Nevertheless, if "outside" involvement were to interfere with the smooth running of the school, it would not be tolerated. Therefore this construct remains unchanged in its acceptance as a proposition.

The development of propositions from data, in place of the traditionally expected generalizations to nominated populations, gives rise to the universal question of the transferability to people in other situations. Propositions serve as more than their name suggests. As summations of phenomena that may exist in other situations, propositions aptly serve the purpose of theoretical constructs or hypotheses as starting points of other research. The value of propositions also lies in their function as indicators of the vicarious experiences that they summarize, drawn from a situation shared by the subject, the writer and the reader. Subsequently, readers of the research can interpret, identify, reject and use the results of research in the manner that they would use their own personal experiences.

## A final word

The conducting of this research over the period of Bruce's initiation and induction into teaching has caused me to reflect briefly on the implications that might be made in respect to pre-service and in-service teacher education.

Although Bruce had considered that the university had prepared him soundly, many issues such as the inability to preserve continuity in program activities or his lack of awareness of the added responsibilities incumbent in the position of teacher, point to things apparently missing from his pre-service education. If pre-service education has consciously moved away from a "normal school" approach by discarding those aspects of teacher education which do not emulate traditional university material, then the graduate of that faculty may suffer in the cause of academic rigour. The achievement of high academic standards within faculties of education should not be made at the expense of losing sight of the original intention of teacher education, which is to produce a _functionally_ prepared teacher.

Similarly, the period following pre-service education is one which should be considered as unique in the development of teachers, and research which reveals the phenomena which both support or militate against beginning teacher effectiveness should be a vital and continuing concern for the field. With the period of induction being established as the link between pre-service education and experienced professionalism, the concerted abilities of teacher education institutions and employing authorities might alter it from one of possible frustration, to one of making the best of what each individual has to offer.

In the experience of this one art teacher the singular efforts of the System Induction Teacher were left partially unrealized because of the structure and attitudes held by the school administration. The Supervisor of Art, colleagues similarly situated and contacts with an art educator from the university proved to be the dominant influences on Bruce. All too often, however, the opportunities for Bruce to "talk out" his problems, in the way he did for me, were not available to him through conventional channels. The orchestration of all support possibilities working within the stated intentions of the employing authority would, in my opinion, solve many potential problems as well as making the transition from "outsider" to "insider" less painful and less hazardous.

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